

THE DEFINITIVE GUIDE TO THE MAKING OF DOCTOR WHO

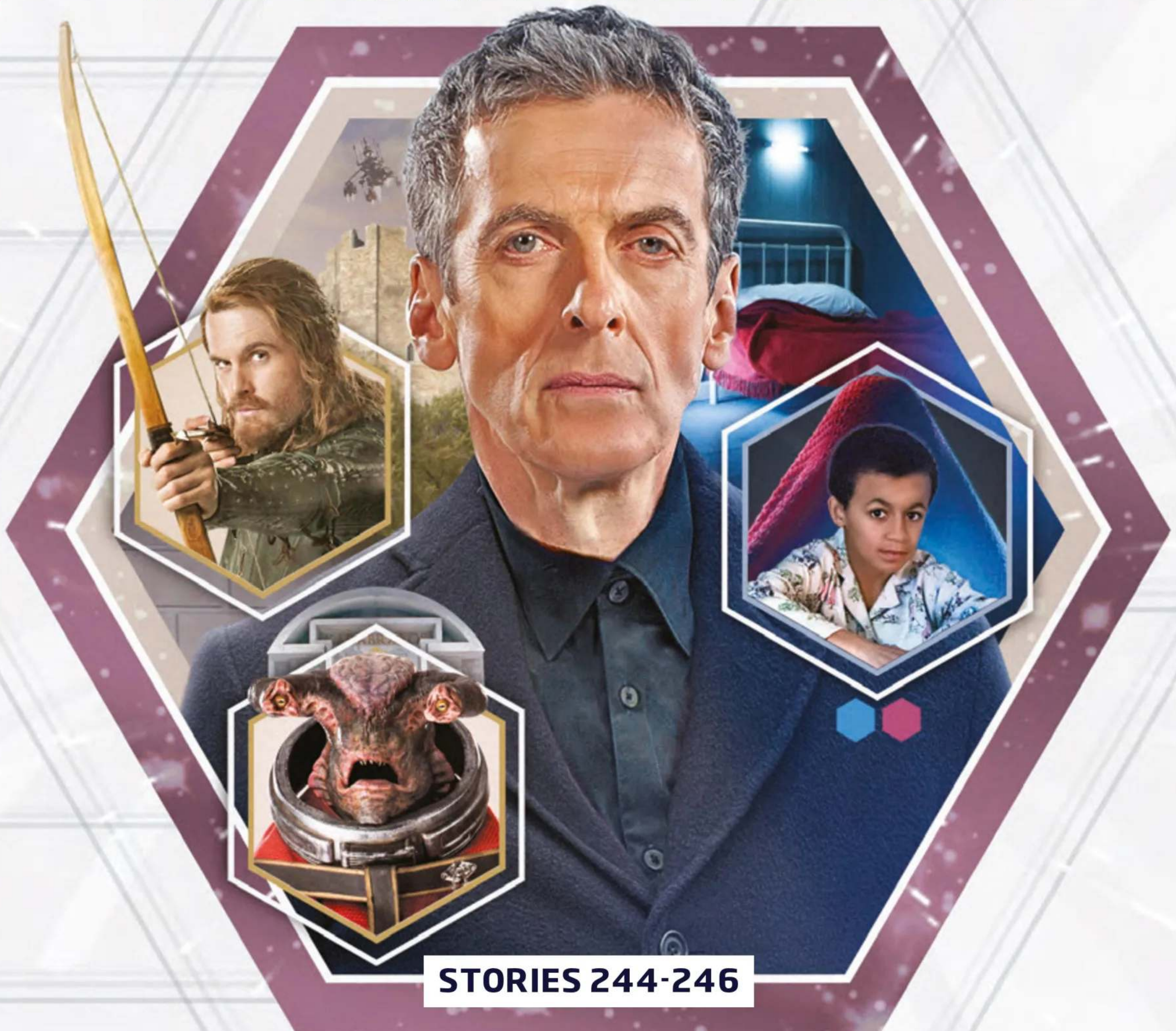
BBC

DOCTOR WHO



THE **TWELFTH**
DOCTOR

THE COMPLETE HISTORY



STORIES 244-246

ROBOT OF SHERWOOD,
LISTEN
AND TIME HEIST





BBC

DOCTOR WHO

THE COMPLETE HISTORY

ROBOT OF SHERWOOD

LISTEN

TIME HEIST

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EDITOR MARK WRIGHT
EDITORIAL ASSISTANT EMILY COOK
DOCTOR WHO MAGAZINE EDITOR TOM SPILSBURY
ART EDITOR PAUL VYSE
ORIGINAL DESIGN RICHARD ATKINSON
COVER AND STORY MONTAGES LEE JOHNSON
PRODUCTION ASSISTANT PETER WARE
ORIGINAL PRODUCTION NOTES ANDREW PIXLEY
ADDITIONAL MATERIAL JONATHAN MORRIS, RICHARD ATKINSON,
ALISTAIR MCGOWN, TOBY HADOKE
WITH THANKS TO JOHN AINSWORTH, CHRIS CASSELL,
PAUL CONDON, SANDRA COSFELD, NEIL CORRY, JAMES DUDLEY,
BEN FOSTER, MARK GATISS, DAVID J HOWE, NIC HUBBARD,
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BBC WALES, BBC WORLDWIDE AND BBC.CO.UK

MANAGING DIRECTOR MIKE RIDDELL
MANAGING EDITOR ALAN O'KEEFE

BBC Worldwide, UK Publishing :
DIRECTOR OF EDITORIAL GOVERNANCE NICHOLAS BRETT
DIRECTOR OF CONSUMER PRODUCTS AND PUBLISHING
ANDREW MOULTRIE
HEAD OF UK PUBLISHING CHRIS KERWIN
PUBLISHER MANDY THWAITES
PUBLISHING CO-ORDINATOR EVA ABRAMIK
UK.Publishing@bbc.com
www.bbcworldwide.com/uk--anz/ukpublishing.aspx

**Partwork Authority,
Marketing and Distribution :**
Hachette Partworks Ltd
Jordan House
47 Brunswick Place
London N1 6EB
www.hachettepartworks.com

MANAGING EDITOR (HACHETTE) SARAH GALE
PUBLISHER (HACHETTE) HELEN NALLY

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Welcome

When does the ‘new’ Doctor stop being the new Doctor? I’ve always thought the moment they become the ‘current’ Doctor was after their second story. We’ve had the disorientation of the post-regeneration story, and the chance to see our incumbent Time Lord iron out the creases and get used to a new body and persona in their second. By story three, it’s time to get down to business.

So it is with Peter Capaldi and *Robot of Sherwood* [2014 – see page 6]. From the opening scene, we now have a Doctor who is in control, at home behind the controls of the TARDIS and anticipating a new adventure to come. He’s funny, a bit petulant and childish, heroic when needed, and, if truth be told, a little bit scary. You’re not quite sure where you are with him.

And that’s the thing that characterises Peter Capaldi’s electric portrayal of the Doctor. From story to story, he defies categorisation. There’s always something new, some new facet that he reveals in the course of an adventure.

Below:

The ‘new’ Doctor displays a talent for spoon fighting.



In *Robot of Sherwood*, it’s that petulant quality, his refusal to believe that Robin Hood is real – and a talent for duelling on a log. With a spoon.

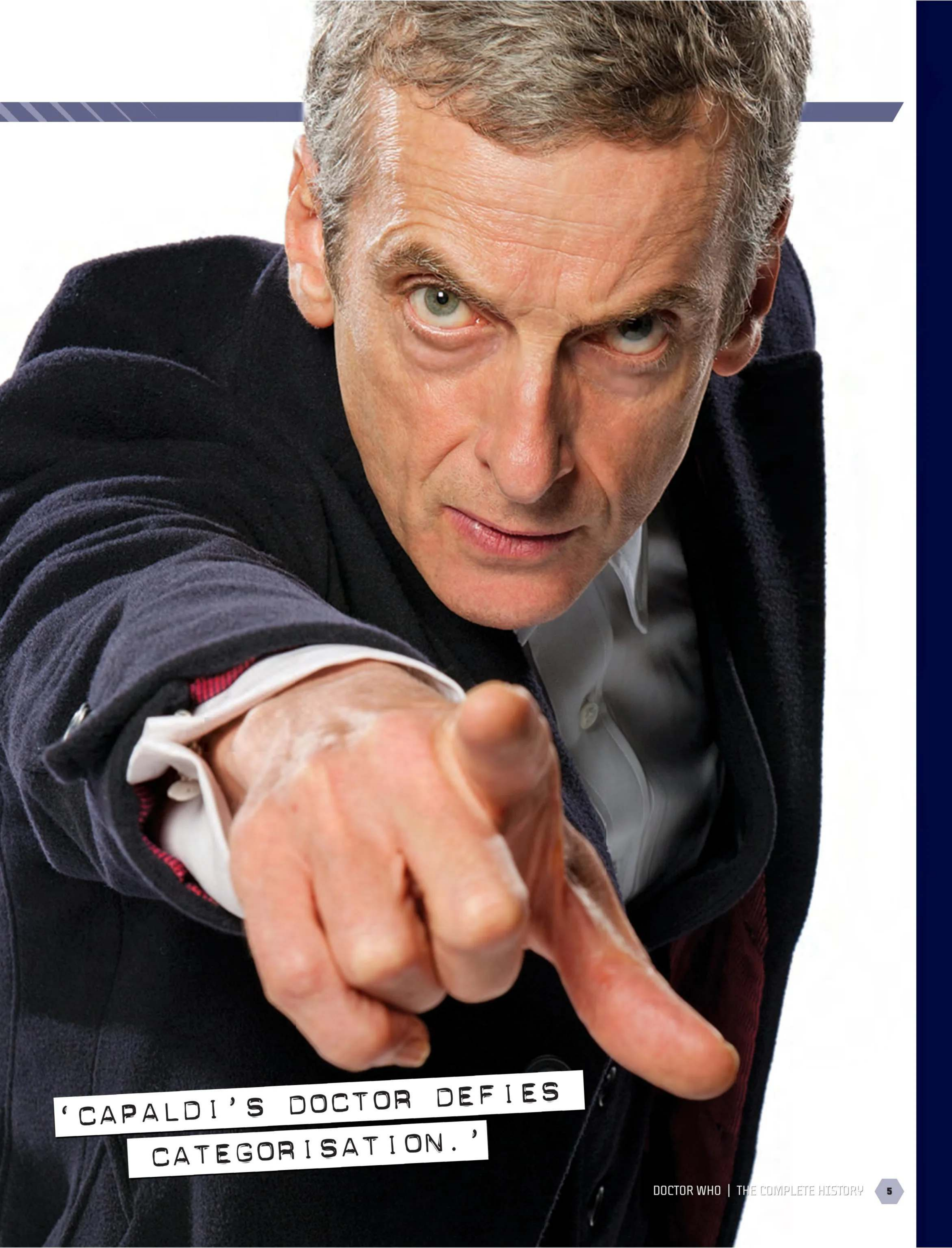
Listen [2014 – see page 56] gives the Doctor’s innate curiosity a more urgent drive. After thousands of years knocking around the cosmos in a police box, the Twelfth Doctor displays a burning desire to tear apart the innermost secrets of the universe, when you assume he knows it all. There’s something beguiling about this intense academic, stalking the darkened walkways of his time and space machine, expounding on a new preoccupation, bringing the audience into his confidence.

Listen also shows that in the modern era, with CGI and slick special effects, *Doctor Who* is still able to key into our primal fears using just a duvet and a lump.

Finally, *Time Heist* [2014 – see page 100] places the Doctor into a fast, fizzy space caper, allowing him to show an energetic approach to adventuring, and a penchant for manipulation and theatrics. The lengths he goes to in order to set the whole thing up, to keep the truth from his associates and, indeed, himself, is a marker of a darker outlook from the Doctor, a stark contrast to his predecessor.

The main question of the 2014 series of *Doctor Who* asked if our hero was “a good man”. It’s something we shouldn’t doubt; he’s the Doctor, of course he’s a good man. But it’s testament to Peter Capaldi’s performance that as he peels away the layers of the ‘current’ Doctor week after week, we find ourselves not so sure...

Mark Wright – Editor



'CAPALDI'S DOCTOR DEFIES
CATEGORISATION.'



ROBOT OF SHERWOOD

➤ STORY 244

Clara asks the Doctor to take her to visit folk hero Robin Hood – who the Time Lord claims never existed. Not only do they find Sherwood Forest is home to the outlaw, but he's locked in battle with the Sheriff of Nottingham and a force of sinister metal knights.

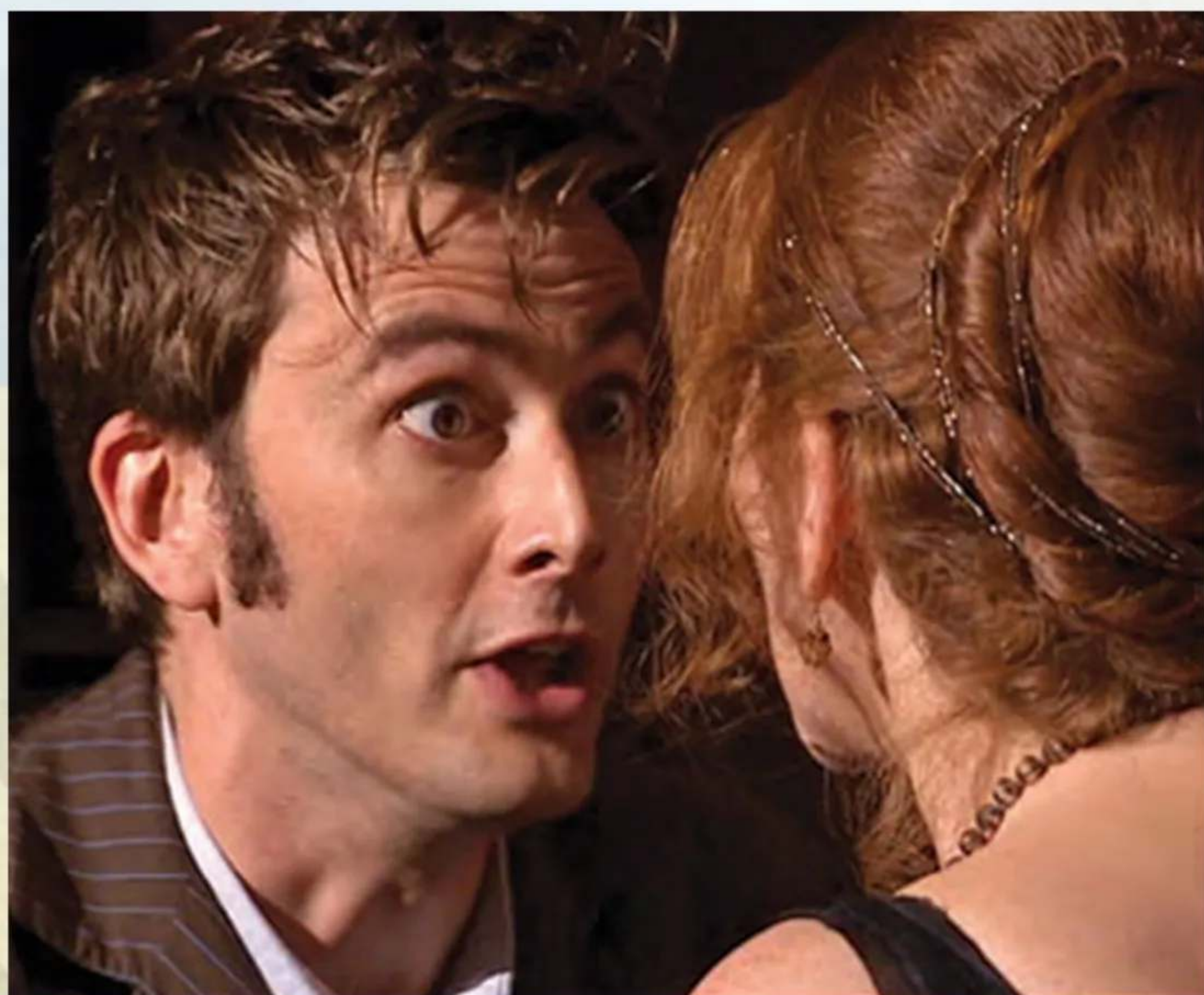


Introduction

Doctor Who has, over the years, shown us some extraordinary people and places. At the start of *Robot of Sherwood*, however, the Doctor's companion Clara isn't interested in the Ice Warrior Hives or the Tumescant Arrows of the Half Light or anything that is uniquely *Doctor Who*. She wants to travel back in time in order to meet Robin Hood – the fictional hero who robs the rich and gives to the poor.

The Doctor is insistent that there is no Robin Hood. Owing to the title, we might imagine that he'll turn out to be a robot, but no – by the end of this episode, it becomes apparent that Robin Hood exists in the *Doctor Who* universe and was, perhaps, an inspiration for the stories Clara read as a child. As the Doctor says in *Hell Bent* [2015], "Stories are where memories go when they're forgotten."

Below:
"There's no Noddy!"



It's not the first time the Doctor has had a conversation like this with a companion. When, in *The Unicorn and the Wasp* [2008 – see Volume 58], Donna Noble scoffs at the idea of finding Enid Blyton having tea with Noddy, the Tenth Doctor confirms: there's no Noddy. Perhaps he was wrong then, too! We never quite knew whether to take the Eleventh Doctor seriously when he said he knew Father Christmas in *A Christmas Carol* [2010 – see Volume 66] and that he calls him Jeff.

During his time, the Twelfth Doctor has been confronted with a number of threats that might either exist or not exist. In *Listen* [2014 – see page 56], he wonders if there actually is a monster under the bed. In *Last Christmas* [2014] it's Santa again. Although he's just a part of the characters' shared dream, the final scene teases us with the suggestion that he may be real after all. In *Under the Lake* [2015], he meets ghosts. In *Face the Raven* [2015], a whole street that appears to flit in and out of existence.

While Robin himself turns out to be real, the ship in *Robot of Sherwood* (like the Half-Faced Man of *Deep Breath* [2014 – see Volume 76]) was destined for "the Promised Land". This thread culminates in both the Doctor and Clara heading off to the afterlife in *Dark Water* [2014 – see Volume 79]. Does Heaven exist? And if so, will it be anything like what we're expecting?

We know where we are when the Doctor is battling the Daleks and the Cybermen. Stories that exist independently of *Doctor Who* leave us in much more uncertain territory. ■

'IT BECOMES APPARENT
THAT ROBIN HOOD EXISTS
IN THE DOCTOR WHO UNIVERSE.'

STORY

The Doctor offers to take Clara anywhere she likes in time and space, so she asks to meet folk hero Robin Hood. The TARDIS lands in Sherwood Forest in the year 1190. After the Doctor emerges, a man dressed head to toe in Lincoln green introduces himself as Robin Hood. [1] He challenges the Doctor to a duel and the Time Lord accepts, parrying Robin's sword with a spoon – and then bum-bumps him into the river they fight above.

Meanwhile, in a nearby village a man, Master Quayle, protests as his young ward is dragged away. [2] The Sheriff of Nottingham tells him that she is needed as slave labour, along with his gold. Quayle spits in the Sheriff's face – so the Sheriff stabs him.

Robin takes the Doctor and Clara to a glen and introduces them to his Merry Men. The Doctor finds their high spirits

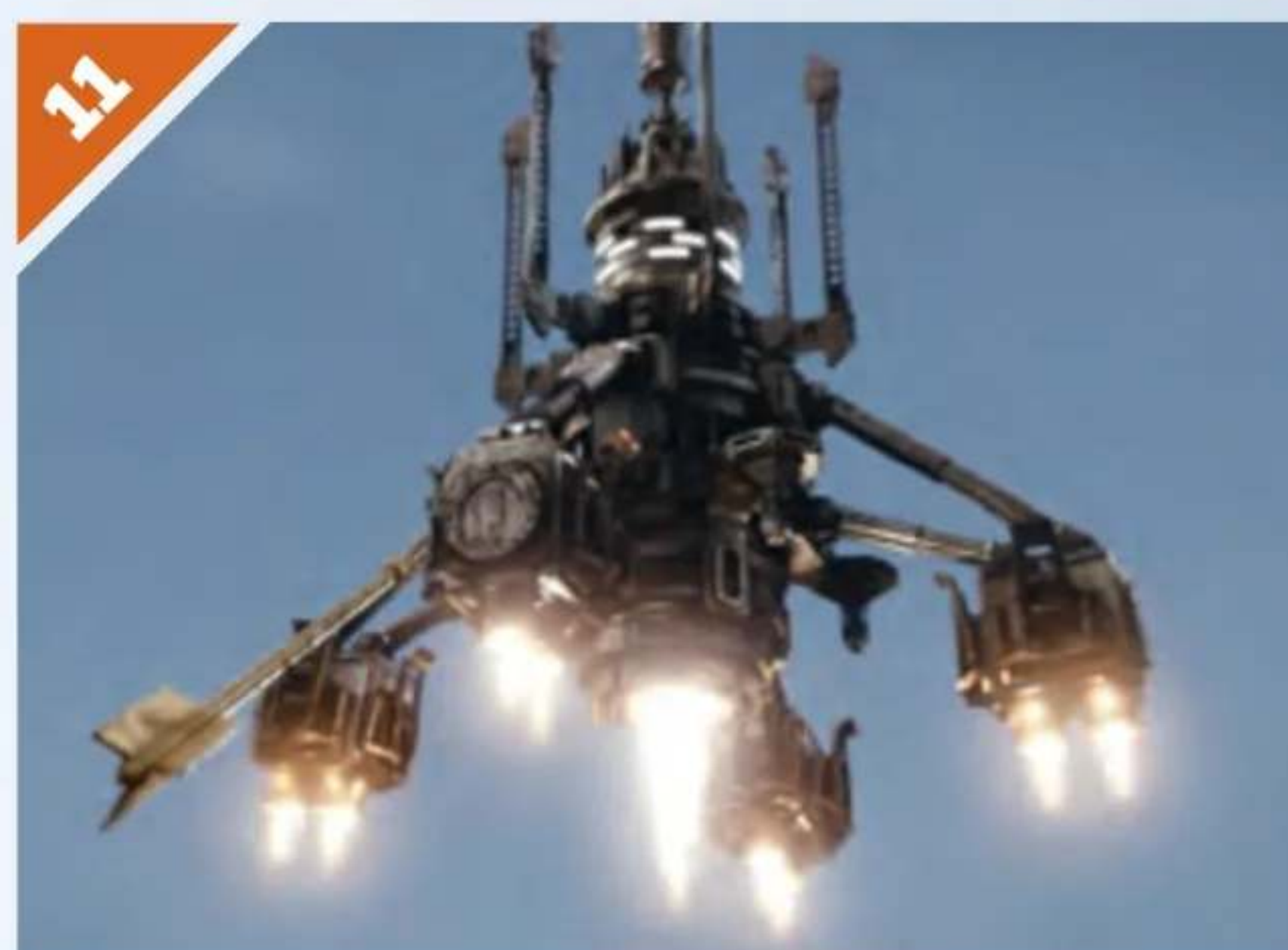
very annoying. [3] Robin explains that he is really Robert, Earl of Loxley, and he has lost his love, Marian.

The next day, Robin, posing as “Tom the Tinker”, is a finalist in a contest to find the best archer in the land. The Sheriff shoots an arrow into a target, then Robin fires an arrow, splitting the Sheriff's arrow. [4] Then the Doctor splits Robin's arrow with his arrow, then Robin splits the Doctor's, then the Doctor blows up the target.

The Sheriff orders his knights to seize the Doctor, Robin and Clara. Robin severs one of the knight's arms, revealing it to be a laser-firing robot! [5] The Doctor forces Robin to surrender while the Merry Men escape with the prize, a golden arrow.

The Doctor, Clara and Robin are taken to a dungeon where the two men squabble childishly. Clara tells them to shut up and then the guard enters, having decided that Clara must be their leader. [6] She is taken to the Sheriff.





The Doctor convinces the guard that Robin carries a vital message from Prince John and when the guard leans in to hear it, Robin headbutts him unconscious.

Clara tricks the Sheriff into revealing that his “mechanical men” are from a crashed skyship and have promised to make him the most powerful man in the world. [7]

The Doctor and Robin discover a control room; the castle is really a spaceship. [8] The Sheriff enters with Clara and some knights and orders them to kill Robin. Robin grabs Clara and they fall out of the window.

The Doctor tells the Sheriff he knows that he is plundering gold to repair the spaceship’s circuitry. But it is far too damaged to fly, so he is stoking up a gigantic bomb!

The Doctor is knocked out, and wakes up the next morning with the slaves. He meets Quayle’s ward and organises a riot. Quayle’s ward destroys one of the

robots by reflecting its laser using a shiny plate. [9] The slaves overcome the other knights and the Doctor orders them to run.

After they have gone the Sheriff enters. The Doctor accuses him of making a robot Robin Hood – but Robin is not only real, he has come to the Doctor’s rescue with Clara! He faces the Sheriff in a swordfight above the crucible of gold. [10] Then Robin bum-bumps him into the crucible.

The Doctor, Clara and Robin watch as the spaceship takes off. The Doctor realises it needs more gold to reach orbit, and suggests that Robin fires the golden arrow at it. The arrow hits its target [11] and the ship blasts into orbit where it explodes.

The Doctor and Clara bid Robin farewell. He will become a legend, a hero in a story. The Doctor and Clara depart in the TARDIS, leaving Robin a present – Quayle’s ward, also known as Maid Marian! [12]

A full-page photograph of Tom Riley as Robin Hood. He is wearing a green leather tunic with gold studs and a green cap with a feather. He has long blonde hair and a beard. He is holding a sword in his right hand and pointing with his left index finger. The background is a blurred forest.

ROBOT OF SHERWOOD

'TOM RILEY ALMOST
ACCEPTED THE PART OF ROBIN WITHOUT
READING THE SCRIPT.'

Pre-production

"Steven asked me to do 'the Doctor meets Robin Hood with robots'. I've always been a huge fan of Robin Hood stories so it was a joy to do," writer Mark Gatiss told *Doctor Who Extra* of his first contribution to Peter Capaldi's era of *Doctor Who*.

"There's a grand tradition of *Doctor Who* meeting fabulous historical personages, but of course Robin Hood isn't real," Steven Moffat told the BBC website, "He's a myth, not unlike the Doctor; a high-born nobleman who decides to go and live in a wood and help the poor." The notion of ranking the televisual hero of the Doctor with the centuries-old folk legend of Robin was a perfect platform on which to investigate the idea of the Doctor doubting his own status as a hero figure... the "good man" whose identity he had pondered since just after his most recent regeneration.

Hero versus hero

Mark aimed to caricature the image of the Robin Hood legend as portrayed on television and film. He greatly admired *The Adventures of Robin Hood*, a swashbuckler released in 1938, starring Errol Flynn. This would become Gatiss' touchstone during writing, inspiring elements such as the continual merriment of Robin and his Merry Men.

However, while there was humour to be exploited, the script still aimed to tackle questions about the responsibilities and attitudes of being a hero. "It's a real romp, but with a serious intent," Gatiss told



Doctor Who Extra. "It's really about the Doctor wrestling with the idea that he's a hero by really meeting the greatest hero in English folklore." And from this idea arose the situation that the Doctor's different approach to being a hero would make him not like Robin Hood, who was one of the greatest heroes ever.

Gatiss had written the third episode for Christopher Eccleston and Matt Smith's Doctors and was now to write the equivalent for Peter Capaldi. Gatiss had known Capaldi for some time – indeed, Capaldi had visited the set of Gatiss' drama *An Adventure in Space and Time* on Monday 25 February 2013. He generally assumed that Capaldi's take on the Doctor would be darker than Smith's.

At an early stage, the combination of science-fiction and Middle Ages legend was given the cross-genre title *Robot of Sherwood*; this was a play on *Robin of Sherwood*, the title of a successful series screened on ITV from 1984 to 1986. The first draft was written before Capaldi had been formally cast;

Above:

The Doctor and Clara face the Sheriff of Nottingham.

Connections: Chalk it up

➤ The Doctor is still chalking his thoughts and mental processes down on a blackboard in the TARDIS, in the same manner as he has since his

regeneration in *Deep Breath* [2014 – see Volume 76].



Below:

The calling card of a hero strikes the TARDIS.

as it developed, Gatiss would add more elements of the new Doctor.

Draft 1 of *Robot of Sherwood* was substantially different to the finished programme. It opened in the TARDIS with Clara still wary of the new Doctor. Sherwood Forest was described as ‘a babbling stream with a “bridge” across it – in fact little more than a log connecting each

bank. A beautiful, sylvan glade, bathed in Hollywood sunshine. Everything is a saturated, Technicolor green.’ Robin was ‘a tall, strapping, devastatingly handsome young man in a feathered hat, green tunic and tights. He smiles a winning smile and twiddles the end of his moustache.’

When the Doctor confronted Robin, he used his sonic to make the log spin; Robin kept his balance but was distracted by Clara and fell. As the three move off, they were watched by a silhouetted, antlered figure. At the village green, the Sheriff of Nottingham was introduced as ‘seated on a magnificent horse... a magnificent man. Tall, dark and moodily handsome, he’s dressed all in black.’ Quayle was Mistress Quayle at this stage and did not have a ward in this version.

Robin’s men were introduced as they dropped from trees; Will Scarlett was ‘a strapping blond man in red’, Alan-a-Dale was ‘a slightly fey man with a lute’, Much the Miller was ‘a small, gargoyle-faced man’, Friar Tuck was ‘a portly monk with a tonsure’ and Little John was ‘a dwarf’. Next morning while Robin taught Clara



to fire an arrow, the Sheriff appeared and engaged in a sword fight with Robin, while the Doctor fought the Sheriff's knight. The Merry Men arrived, but the robot knight kidnapped Clara.

At Nottingham Castle ('a huge, fairy-tale castle'), Clara saw Walter and the slaves melting gold, which flowed into the vault inhabited by the mysterious Hunter. Alan brought news of the archery contest; in the subsequent fight, the Sheriff captured the Doctor and Robin, while Clara and Walter escaped on horseback.

Draft scripts

In the dungeon, Robin overpowered the guard; he and the Doctor escaped, while Walter told Clara of the Merry Men's strange behaviour at their camp, arriving after a light in the sky. The group was then confronted by the Hunter. The Doctor and Robin entered a spaceship bridge behind the Sheriff's chamber; here they saw ghostly images of hologram characters. The hologram changed into a form which related the explanation for the sub-plot element which was removed... but fundamentally revealed that Robin and his men were not who they believed themselves to be. The Hunter appeared – the ship's personal interface, its human visage was destroyed in the crash, and now hid his metallic skull with the stag's head. It teleported Robin to rejoin his friends at camp before the Doctor shut down its system and established communication with the ship's owners who explain why the robot workforce was melting down gold. The Doctor realised the ship must take off, and fought the Sheriff. Meanwhile, 'Robin' now knew he was no hero... leaving Walter and Clara to rescue the Doctor.

The Doctor realised that the Sheriff was a robot, knocking his head off. He meets



Clara and Walter, imploring the Hunter to abort the take-off. Four tomb crusader effigies with laser eyes came to life and attacked, but the battle was joined by Robin and his men in the courtyard. The whole gang escaped as Nottingham Castle took off. The Merry Men regained their identities, and as the ship exploded, gold rained down on Sherwood. King Richard arrived, and Clara claimed that Walter – for his bravery – was Robin Hood, whom the king wished to thank. Robin was met by Marian, his male partner. The Doctor admitted how he had been wrong about story-book heroes not being real.

Dated Wednesday 16 October 2013, draft 2 omitted the log rolling incident. Quayle was now a man ('a fat merchant') and Walter was omitted. During the fight, Clara was rescued by Will on horseback. Robin sliced off a knight's hand, revealing it to be a robot.

The Sheriff attempted to interrogate Robin and the Doctor, while at the camp, Clara noticed that the men were keen to attack the castle and rescue Robin. In the dungeon, the Doctor pondered on being trapped inside a robotic theme park, and tried to explain to Robin that he has to be a myth. At night, a muted horn summoned the Merry Men,

Above:

The Sheriff's men reveal their true robotic nature.

Connections: Martian trip

➤ The Doctor suggests to Clara a visit to the Ice Warrior Hives on Mars, referring to the reptilian species first introduced in *The Ice Warriors* [1967 – see Volume 11] and most recently encountered by Clara and the Doctor in *Cold War* [2013 – see Volume 73], also written by Mark Gatiss.



ROBOT OF SHERWOOD

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Right:

Robbing from the rich – Robin Hood strikes a pose among his Merry Men.

zombie-like from the camp. Clara woke to find herself alone, but discovered the men encircling a cloaked figure with a stag's head – the Hunter.

Escaping, the Doctor and Robin discovered the 'ghosts' in the castle corridors. Meanwhile, Clara was pursued through the forest by the zombified Merry Men and soon captured by the Sheriff and his knight. On the bridge, Robin was upset to discover his identity and wandered away. As Clara was taken back to the castle, the Sheriff explained about the crashing spaceship. When the Doctor attempted to stop the Hunter's programme, he was blasted down with an energy ray. The Sheriff revealed his plans to Clara who thrust a lance into his side... revealing the Sheriff's metal torso.

As the ship's engines reached capacity, Clara was taken to the crypt and manacled

along with the unconscious Doctor. When the Doctor recovered, he deduced the use of the gold to repair the spaceship; he then formulated an escape plan as Robin had done earlier: while Clara got the Doctor's sonic from his pocket with her teeth, Robin and his men attacked. However, the Sheriff had seen the Doctor and Clara free themselves and returned to the crypt with the robot knights. The Doctor and Sheriff duelled – the Doctor originally decapitated the Sheriff after Clara covered him with a tapestry. Robin appeared, plunging a dagger into the chest of the Sheriff's headless body as it threatened Clara and – engaged in a sword fight with the Sheriff

Connections: The legend

► The earliest references to Robin Hood came from the late fourteenth-century poem *Piers Plowman* and the character was popularised in ballads during the fifteenth and sixteenth centuries. One of the many traditions laying claim to Robin and dating back to the sixteenth century indicated that he came from Loxley in South Yorkshire, while in plays dating from 1598 he was identified as Robert, Earl of Huntingdon; in the

episode Robin was defined as Robert, Earl of Loxley.



– sportingly allowed the cyborg to have its head back. Robin lured the Sheriff onto a rug near the ship's vents, allowing him to pull it away and causing his opponent to fall inside as the engine fired. Marian was revealed to be Little John's big friend.

In November 2013, Paul Murphy's agents announced he was directing Episode 3 of the new series and *The Caretaker* [2014 – see Volume 78]. Murphy was the co-director and a performer with the acclaimed Chameleons multimedia company. Having directed award-winning short films, Murphy broke into television, directing *Grange Hill*, *Casualty* (on which he also produced), BBC Three sitcom *Trexx and Flipside*, *Waterloo Road*, Sky 1 sitcom *Trollied* and the CBBC series *All at Sea* and *Wizards vs Aliens*. Producing would be Nikki Wilson who had produced Block 1 (*Deep Breath* and *Into the Dalek* [2014 – see Volume 76]), taking over again from Peter Bennett who had helmed Block 2.



Draft 3 of *Robot of Sherwood* was issued on Monday 13 January 2014 and was now firmly designated as part of 'Shooting Block 3'. The start of this draft was now extremely close to the shooting script with the addition of the bridge fight, the introduction of Robin's band (without Much) and the inclusion of Quayle's Ward – with Quayle once again becoming Mistress Quayle.

Taekwondo Clara

Some of the comedic business during the tournament fight was still present, but the description of the knights was revised: 'the knights suddenly change. Their armour shifts, Transformer-like, revealing massive energy guns! Their helmets slide up and red electronic eyes blazing in their metal heads.'

In this draft, Clara escaped the castle with both Robin and the outlaws, leaving

the Doctor with the Sheriff. Robin claimed that he has been alone in the forest for months fighting the Sheriff when Will, Tuck, Alan and John joined him recently; Clara however spotted the other outlaws playing a highly recognisable game which they called "five-a-side". The Doctor was now dined by the Sheriff who explained about the arrival of the sky vessel and the mechanical men of whom he took control. Clara was unsure that the Doctor wanted Robin to rescue him, and told the legend: "You remind me of someone, you know. Back home... sort of. You have the same... sadness. Behind your smile." Robin recounted his story as the encampment was watched by the Hunter figure. In the vaults, Quayle's Ward saw an old man obliterated by a robot knight. As the Sheriff revealed his plan to the Doctor, Robin entered and had his sword fight – complete with banter – with the Sheriff. The Sheriff was at Robin's mercy when he suddenly agreed to answer the Doctor's earlier query about the table being secured to the floor: "Because it's not a floor!" The floor rotated, causing the Doctor and Robin to fall... sliding down a chute into an oubliette dungeon.

Meanwhile, Clara attempted to talk to the outlaws, and used her taekwondo skills on the Hunter... knocking the stag's head off to reveal the metallic skull. The Sheriff and his knights now blew their way onto the bridge and opened fire on the Doctor and Robin; Robin escaped while the Doctor realised why the ship needed

Pre-production

Connections: Logging off

▶ The Doctor's fight on the log bridge mirrored the legendary fight which established the friendship of Robin and his staunch supporter, the tall figure of 'Little' John. This had emerged as the ballad *Robin Hood and Little John* in the Middle Ages and entered part of the popular Robin Hood mythology. Another ballad, *Robin Hood and the Golden Arrow*, in which a disguised Robin won the golden arrow in an archery contest, similarly appeared in numerous screen adaptations and formed the basis for the episode's tournament.



ROBOT OF SHERWOOD

STORY 244

Right:

Tom Riley dons the Lincoln green of Robin Hood.

gold. Meanwhile, Clara used her new-found skills with a bow and arrow to shut down the Hunter interface... causing the Merry Men to regain their true identities as Robin arrived. The Doctor was imprisoned in the crypt and tied to a chair, and was trying to escape when the Sheriff entered; in a swordfight, the Doctor sliced into the Sheriff's chest, but his opponent was unharmed. The outlaws attacked the castle with Robin and Clara entering the crypt to rescue the Doctor. After the Sheriff met his fate in the ship's vents, the Merry Men escaped from the castle using football tactics to confuse the robot knights. As before, the Doctor and Clara returned the Merry Men home... while Robin was reunited with Marian, Quayle's ward.

Readthrough and casting

Draft 4 of *Robot of Sherwood* saw various changes when issued on Friday 31 January; some of these were generated in terms of character and dialogue because Gatiss had now seen rushes of the new Doctor. Robin now taught Clara to use a bow before introducing his cohorts; they were still watched by the Hunter. The character of Walter was now re-introduced to scenes in the castle vault in place of the old man. At the tournament, the Doctor, Clara and Robin were all captured and the Doctor taken for interrogation by the Sheriff. In the dungeon, Clara told Robin that he

reminded her of somebody back home, and they lured the guard inside the cell to make their escape. The Doctor was dined by the Sheriff while the outlaws encountered the Hunter in the forest; Clara and Robin discovered the spaceship

Connections: Lawful words

▶ Robin claims that "Property is theft", a phrase coined in 1840 by French anarchist Pierre-Joseph Proudhon.



bridge, observed by the Doctor watching events on the Sheriff's monitor. Having reasserted its conditioning of the outlaws, the Hunter sent them back to camp. Robin discovered the truth of his identity as robot knights blew their way onto the bridge, forcing Robin and Clara to escape into the moat. The Sheriff flipped the floor to send the Doctor tumbling into the vault with the prisoners where he met Quayle's ward. In the forest, an arrow struck the Hunter in the head, releasing his control of the gang. The Doctor helped the peasants defeat the robot knights in the vault when the Sheriff entered... but was rescued by the arrival of Robin and Clara. The draft again concluded with the TARDIS taking the Merry Men home, but with various revisions.

In terms of structure, scenes and characters, Draft 5 – dated Thursday 6 March – was very close to the shooting script, retaining only a few elements of the earlier differences. The description of the robot knights was modified: 'Its helmet shifts, Transformer-like, revealing a blank, scary face like a tomb effigy. A gleaming yellow light glows into life within, projecting a cross, like a sniper's sight onto Robin.' The Hunter had now been omitted along with the original explanation about

the true identities of Robin and his friends; this plotline was removed for future use. Dialogue specified Clara's origin as the seaside resort of Blackpool – the home town of Jenna Coleman. The reference in the spaceship's data banks to 'The Promised Land' – as established in *Deep Breath* – was now inserted. After the Sheriff fell into the liquid gold, the Doctor, Robin and Clara rushed to the bridge where the Doctor realised that the golden arrow could resolve the situation. Liquid gold still rained down on Sherwood Forest as the ship departed.

The changes to the readthrough draft on Tuesday 18 March saw refinements to the initial meeting with Robin. The attack on the castle now saw Robin apparently bringing Clara and his gang shackled in wooden yokes as prisoners. The Doctor's return to the ship's bridge was omitted. Later, back in the forest, Alan-a-Dale sang, "Robin Hood, Robin Hood, riding through the glen. Robin Hood, Robin Hood with his Merry Men" (effecting the theme tune to the 1950s series *The Adventures of Robin Hood*) with Will replying, "Glen? This isn't Scotland."

The readthrough for Block 3 – *Robot of Sherwood* and *The Caretaker* [2014 – see Volume 78] – was conducted from 6pm on Thursday 20 March in rooms GF 68 + 69 at the BBC's Roath Lock studios.

Of the guest cast, Robin Hood was played by Tom Riley. "Basically I've been a fan of *Doctor Who* my entire life," Riley told *Doctor Who Extra*, explaining how he had been suggested for the part by his friend Mark Gatiss... and almost accepted without even reading the script. The pair met making an episode of ITV's *Poirot* (*Appointment with Death*) in Morocco in 2008, and Riley received the email offering him the role of Robin while watching Gatiss on stage in *Coriolanus* at the Donmar in London. Then known as the star of the BBC Worldwide co-production *Da Vinci's Demons*, his other television appearances included the BBC sitcom *Freezing* plus *Bouquet of Barbed Wire* and *Monroe*.


In the part of the Sheriff of Nottingham was Ben Miller, one half of the comedy double act Armstrong & Miller with Alexander Armstrong (who had appeared in *The Doctor, the Widow and the Wardrobe* [2011 – see Volume 70] and been a regular voice artiste in *The Sarah Jane Adventures*). Meeting at Cambridge University, the duo's first major show had been *The Armstrong & Miller Show* for Paramount which transferred to Channel 4 and BBC One. Miller had also starred in series such as *The Worst Week of My Life*, *Primeval*, *Moving*

Left:
Don't cross
the Sheriff
of Nottingham.



ROBOT OF SHERWOOD





Wallpaper and *Death in Paradise* and had worked with Gatiss on *Surrealissimo*. On Tuesday 11 March while appearing in *The Duck House* in London's Vaudeville Theatre, Miller had been asked if he could ride a horse for a role in *Doctor Who*; that night he received the script by email to consider the part of the Sheriff... and recalled how watching Tom Baker as the Doctor in the 1970s had inspired him to study physics at Cambridge. Talking to Paul Murphy on Sunday 16 March, he accepted the role.

Left:

Robin is a master of disguise as 'Tom the Tinker'.

Tuck, Little John and Scarlett

Playing Friar Tuck was Trevor Cooper who had appeared in *Revelation of the Daleks* [1985 – see Volume 41], since which he had worked on Big Finish *Doctor Who* audio adventures as well as appearing in television series such as *Star Cops*, *Framed*, *Ivanhoe*, *A Perfect State* and *Trevor's World of Sport*. Little John was Rusty Goffe, who had worked on Gatiss' BBC2 series *The League of Gentlemen* and the Harry Potter films. Joseph Kennedy, who had featured in BBC One's *Robin Hood*, was cast as Will Scarlett, while the tuneful Alan-a-Dale was played by Gatiss' husband Ian Hallard; as well as featuring in television series such as *Where the Heart Is*, Ian had worked on numerous Big Finish projects and had also appeared in *An Adventure in Space and Time*.

Quayle was to be played by Roger Ashton-Griffiths who, like Cooper, had appeared in *Ivanhoe*, the mini-series *Empire* and the *Torchwood* episode *Random Shoes*. The Herald was David Benson, who had found fame in the one-man show *Think No Evil of Us: My Life with Kenneth Williams* and who had appeared in the BBC1 time-travel sitcom *Goodnight Sweetheart* as well as working on Big Finish productions including Mark Gatiss' *Invaders from Mars* and the *Iris Wildthyme* spin-off series. ■



Production

The first weeks of Block 3 were mainly devoted to *The Caretaker*. For *Robot of Sherwood*, the early scenes of the Doctor and Clara in the TARDIS were recorded on the standing TARDIS set on Day 2 – Tuesday 25 March – with some time having been lost due to a fire alarm at Roath Lock. The opening TARDIS scene – which used a crane camera for the high angle shots of the time

travellers – was then completed from 11am the following morning before further work on *The Caretaker*. It had been planned that recording would conclude at 10.30pm with a scene of the Doctor in the TARDIS (hearing a knock at the door – this being Robin who wanted to say goodbye) but this was dropped.

The shooting script – dated Monday 7 April – was now very close to what was recorded; originally, the police box did not

'RILEY REVIVED HIS
SKILLS WITH A BOW
FROM HIS DAYS AS
A SCOUT.'

Connections: Famous fighters

While fighting Robin on the bridge, the Doctor discusses his experience of swordfighting with Richard the Lionheart (King Richard I of England from 1189 to 1199 whom the Doctor had encountered in *The Crusade* [1965 – see Volume 5]), Cyrano de Bergerac (the seventeenth-century French novelist and duellist who had appeared as a fictional character in *The Mind Robber* [1968 – see Volume 13]) and also Errol Flynn (the Australian-born actor who had starred in 1930s swashbuckling movies such as *Captain Blood* and *The Adventures*



of Robin Hood in which he played Robin).

Above right:

While Clara sleeps, Robin questions his identity.

Right:

The people of Nottingham need a hero.

heal itself from the arrow, nor did the Doctor eat and scan the apple. At the tournament, Robin suggested putting the targets back another hundred paces.

The sequence of the Sheriff visiting Quayle was recorded at Cosmeston Medieval Village near Penarth, an educational attraction constructed on the remains of stone buildings from around 1350; it had featured in episodes of the BBC One series *Merlin*. Livestock was provided by Rockwood Animals while the equestrian stunt team The Devil's Horsemen furnished a horse for Ben Miller. With the BBC Interactive team present, recording on Tuesday 8 April began at 11.30am and ran to 3.45pm, after which the crew travelled to Tonyrefail to record material for *The Caretaker*. It had been decided that a hog's

head would be used as the emblem for the Sheriff, effectively a cruel branding like a Nazi swastika. The faces of the robot knights had been based on ancient stone effigies, giving a cross in their centres which would open to reveal lasers. During the day, the BBC announced Ben Miller's guest role in the episode.

While the main unit worked on *The Caretaker* in Tonyrefail again on Wednesday 9, stunt arranger Crispin Layfield supervised a sword fight rehearsal from 10.30am to 4.30pm; Riley and Miller were taught basic moves for the climactic duel, with Rob Pavey, Chris Pollard and Adrian McGaw present to act as doubles for the

Doctor, Robin and the Sheriff respectively. Riley and Miller also had make-up tests and costume fittings, as did Ian Hallard the following day.

Pink revisions to the script were made on Monday 14 April. Some of this was to simplify effects, while at the same time the dialogue in the vault with the Doctor asking for the golden arrow was moved outside the castle; the Doctor now simply urged his friends out, and Robin commenting that his arm had been injured was now added.

Fun performances

Recording on *Robot of Sherwood* got underway in force on Monday 14 April when work was scheduled from noon to 11.30pm in Fforest Fawr, an extensive upland woods in the Brecon Beacons National Park; Fforest Fawr had been visited by *Torchwood* and *The Sarah Jane Adventures* before turning up in *Doctor Who* during *The Bells of Saint John* [2013 – see Volume 72]. Both Mark Gatiss and BBC Interactive were present for the recording of various outdoor sequences. Scenes from the end of the episode with





the Doctor, Clara, Robin and the Merry Men watching the rocket depart were recorded in part with a large blue screen in place to allow the vessel to be inserted in post-production; meanwhile, a purple rag on a pole held aloft by the first assistant offered an eyeline for the performers. For shots of the golden arrow streaking skywards, archer Dean Goulden of Ancient Armouries demonstrated his expertise with a bow. With the scenes supposedly outside Nottingham Castle partly recorded, Riley had a costume change and work continued at the outlaws' camp. Clara's recovery was performed first, and after these scenes both Coleman and Riley were dampened for their return following their escape from the capsule. The last sequence of the day was the Merry Men discussing the Sheriff's

thirst for gold. Peter Capaldi and Tom Riley brought a lot of fun to their performances, making Jenna Coleman laugh so much at times that she had to move until she had calmed down. The *Doctor Who Extra* crew spoke to Gatiss and also captured one of the surprises for Peter Capaldi on his 56th birthday; cupcakes on a Dalek stand were revealed on location, prior to which the runners had put celebratory banners up in the actor's trailer.

The main scene of the Doctor and Clara meeting

Connections: A mini adventure?



► Pondering the surreal setting of medieval Sherwood, the Doctor wonders if they have landed at a theme park (such as Hedgewick's World of Wonders seen in *Nightmare in Silver* [2013 - see Volume 74]) or inside a miniscope (a device containing miniaturised lifeforms in their natural habitats as seen in *Carnival of Monsters* [1973 - see Volume 19]).

Connections: Absent King

With the serial set in autumn 1190, it's noted that England was being ruled by Prince John, the brother of King Richard who had departed on a crusade during the summer and was then in Sicily.



the Merry Men was recorded at Fforest Fawr on Tuesday 15, with work scheduled from 11am to 7.45pm. Bluescreen elements for scenes outside Nottingham Castle were then recorded. Dean Goulden was again on hand, and an earpiece with playback of a lute was provided to Hallard for Alan-a-Dale's tuneful outbursts. The interactive team was again present and

at the end of the day, the crew conducted a recce of the bridge and vault sets at Roath Lock through to 9pm.

For Day 16 of Block 3, the unit had set up at the medieval fortification of Caerphilly Castle for the next three days which were scheduled for 8am to 7.30pm; this thirteenth-century landmark had been used for *The End of Time* [2009 – see Volume 62] and most recently for *Nightmare in Silver* [2013 – see Volume 74]. The first day at the castle focused on the confrontation between Clara and the Sheriff in the latter's quarters. Layfield was on hand to ensure that the action material was performed safely. Elements of the scene in the Sheriff's room where

Below:
Design sketches for the robot knights.



the presence of the Doctor and Robin was flagged up by an alarm were also recorded along with other computer monitor inserts. Elsewhere, Nikki Wilson helmed a second unit, covering part of the scenes at the castle's moat showing Robin's escape with Clara as seen from the Doctor's perspective. Meanwhile, Peter Capaldi performed ADR (Additional Dialogue Recording) for previous episodes at Cranc post-production in Cardiff during the morning, and joined the unit from 1pm where he was engaged in spoon/sword fight rehearsals along with Layfield, and also his double Rob Pavey plus Riley's double Chris Pollard; a special spoon had been created to protect Capaldi's hand. Capaldi also found time to talk to the BBC Interactive team and rehearsed scenes of the Doctor studying the ship's memory banks and Robin and Clara's escape. Mark Gatiss was again present.

Archery tournament

The set piece of the legendary archery tournament was the focus of work on Thursday 17 April, and was again covered by BBC Interactive. Faith Penhale, Head of Drama at BBC Cymru – who had been executive producer on *The Day of the Doctor* [2013 – see Volume 75] – visited the set, and Gatiss was also present to comment on the exciting set-pieces. In addition to Dean Goulden, another specialist required was Tim Baggaley; having lost his arm in a motorcycle accident in 2001, Tim was in demand for specific screen roles... and was ideal as the knight whose arm was severed to reveal its robotic nature. Goulden trained the cast in the use of a bow, reviving some of Riley's skills from his days as a scout. A second unit under director Dušan Lazarević was also on hand to plan a number of the

'A PLAYBACK OF A LUTE WAS PROVIDED
TO HALLARD FOR ALAN-A-DALE'S
TUNEFUL OUTBURSTS.'

ROBOT OF SHERWOOD

STORY 244



'CAPALDI AND RILEY BROUGHT A LOT OF
FUN TO THEIR PERFORMANCES,
MAKING JENNA COLEMAN LAUGH.'



Above:
The Sheriff was not impressed with the castle's all-you-can-eat buffet.

special effects inserts – such as the archery display – over this day and the next.

Two units were again at work at Caerphilly Castle on Good Friday, along with BBC Interactive. The main unit was located inside the landmark, starting with the scene of the Doctor and Robin discovering the door to the bridge. The prop door was then removed and the earlier scene of the manacled prisoners was recorded in the same area, following which the main dungeon scene of the pair

imprisoned with Clara was recorded. For the material in the cell which was recorded three stories up, a cherry picker crane with a light had to be positioned outside the window. Out in the courtyard, the second unit recorded cutaway shots of explosions, stunts, the knight's severed arm and also the amazing archery skills;

for this, special effects supervisor Danny Hargreaves had all six arrows lined up to run true into each other in the bullseye on a wire. The second unit then moved to the moat to undertake further day-for-night recording of Clara and Robin's escape; this was completed once Coleman had been released after completing her dungeon scenes. While the main unit recorded the Doctor and Robin overpowering the guard, the shots of Clara being pulled from the moat were recorded under Layfield's supervision; earlier in the day, he had been in charge of a stunt shot with performer Dean Forster. *That's a wrap!* announced Jason Chester and Hanna Flint of the *Daily Mail* that afternoon as they presented more images taken during the work at Caerphilly Castle.

Saturday 19 found the team back at Roath Lock Studio 2 where scenes on the bridge were scheduled from 7.30am to 7pm. Scenes with the Doctor and Robin accessing the memory banks and being

Connections: Movie buff

► Clara refers to Robin at one point as "Prince of Thieves" in reference to *Robin Hood: Prince of Thieves*, a romantic adventure

film released in 1991 starring Kevin Costner as Robin.



confronted by the knights were recorded; however, Miller was not available this day, and so Jared Williams stood in for him. Layfield supervised the action with Chris Pollard acting as Riley's stunt double.

Easter holiday

Production on *Doctor Who* now stood down for a week to give cast and crew an Easter break. On Sunday 27, *Doctor Who* won two categories at the BAFTA Television Craft Awards; *The Day of the Doctor* took Special, Visual & Graphic Effects, and the drama about the show's creation, *An Adventure in Space and Time*, clinched Make Up and Hair Design.

Block 3 Day 20 was Monday 28 April, with cast and crew reassembling at Roath Lock; recording was scheduled from 7.30am to 7pm for the next four days. Two units were at work, while Coleman, Riley and Miller also posed for character shots during the day, and the wire rigs for Wednesday's stunt work were also put in place. Work continued on the scenes in the spaceship bridge including the monitor footage of the Doctor and Robin seen in the Sheriff's quarters, and also the confrontation with the Sheriff... now with Miller present. Coleman, Miller and Riley's double Chris Pollard were cleared first and moved to join the second unit in Studio 3; this

meant that the stunt shot of Robin and Clara descending via the banner from the balcony could be recorded. In Studio 2, the remaining scenes of the Doctor and Sheriff on the bridge set were recorded through to the Time Lord being knocked out, while in Studio 3 Coleman departed for a Block 4 costume fitting and Adrian McGaw and Chris Pollard performed stunt shots as the Sheriff and Robin on the 'cheated' beam set, with the camera looking down

on the beam which was placed on a green floor, allowing the full castle set to be added in post-production.

Shots of the computers on the bridge during take-off were then recorded by the main unit while the fight with Robin and the Sheriff continued on the beam set, this time with low angle

camera work shooting up to a greenscreen to again cheat on the distance; Capaldi, Riley, Pavey and Pollard then undertook more fight rehearsals for the episode's climax with Layfield. The main unit moved to Studio 4 where the vault set had been constructed; a series of crane shots were recorded without any cast, followed by shots of Walter, including his demise, and also shots of falling masonry as the castle prepared to depart. BBC Interactive was once again present.

Connections: Destination setting

▶ When the ship's data bank indicates that its destination was 'The Promised Land', the Doctor recalls this as the phrase used by the Half-Face Man whom he had encountered in *Deep Breath* [2014 - see Volume 76].



Left:
Clara of
Sherwood.



Connections: The Bard

► The Sheriff aims to be king of “this sceptred isle”, a line from Act 2 Scene 1 of William

Shakespeare’s play *Richard II*, written around 1595.



Below:
Mechanical man, ready for action.

On Tuesday 29 April, use was made of a hydrascope, a state of the art telescopic crane camera which allowed a huge range of movement and positioning. This was used for scenes at the start of the day in the castle vault set in Studio 4; this included shots looking down into

the gold-filled vat, the ward with Walter’s ashes and the liquid gold being poured into the circuit board by the knight. Other sequences covered falling masonry, and the Doctor hatching a plan with the prisoners, plus part of the subsequent

escape attempt. Of the main cast, only Capaldi and Sabrina Bartlett – playing Marian – were required.

BBC Interactive spoke to Tom Riley on Wednesday 30, while further character photoshoots were conducted in the ambulance station area used for *Casualty*. Work continued in the vault with the peasants’ revolt, with Layfield supervising Adrian McGaw as both stunt knight and stunt peasant. The Sheriff then arrived on the scene to square up with Robin in the climactic fight, with McGaw standing in for Miller and Pollard doubling for Riley. Extensive wirework was also employed for elements of this scene which had been rehearsed during the day. The main unit completed the day with Robin and Clara’s descent down the banner. In Studio 3, a second unit had captured pick-up shots of Robin and the Sheriff on the cheated beam set and inserts of items seen over the Sheriff’s shoulder on the table in his quarters.

Bridge duel

Ben Cook and Tom Spilsbury of *Doctor Who Magazine* were present at Roath Lock for recording on Thursday 1 May, Ben Miller’s final day. The Interactive team of *Doctor Who Extra* was also on hand as the wirework vault fight was completed... including the beheading of the robotic Sheriff. Various background plates of the large vault space were recorded for post-production use. A readthrough for Block 4 – *Kill the Moon* and *Mummy on the Orient Express* [both 2014 – see Volume 78] – was held from 6.30pm, by which time recording had moved onto Studio 3 and the recording by a second camera of Miller’s Sheriff falling away from camera (on a wire) to meet his fate... which at this point was a greenscreen rather than the vat of gold.





Ben Cook was also on set the following day along with Interactive when the unit went back on location, scheduled to work from 8.45am to 6.45pm at Pont Melin-fach, a beautiful area in the Brecon Beacons. The arrival of the TARDIS was recorded first – the arrow which hit the police box was fired by Dean Goulden – after which part of the fight on the bridge specially erected over the river was supervised by Crispin Layfield with members of the Rapid Water Rescue team

present; Rob Pavey and Chris Pollard again doubled for Capaldi and Riley.

The bridge fight was completed between 8.45am and 6.55pm at Pont Melin-fach on Saturday 3 May, the final day of Block 3 principal photography. The bulk of the goodbye scene at the episode's conclusion – with Marian revealed – was also recorded, along with a bluescreen pick-up shot of Robin firing the golden arrow at the departing ship. This concluded all material with the guest cast.

Following the end of the block, a new additional scene was added as a blue revision on Wednesday 4 June. Written to feature the Doctor and Clara in the TARDIS set, this split the final scene in two by having the Doctor comment to Clara that they were leaving Robin a present. This was recorded by director Murphy from 5.55pm to 7pm on the standing set at the end of Tuesday 10 June, a day devoted to work on *Flatline* [2014 – see Volume 79] (ie Block 5). Murphy also directed pick-ups for *Robot of Sherwood* and *The Caretaker* at Roath Lock the following day with a second unit. ■

Left:

Maid Marian is revealed at the episode's climax.

PRODUCTION

Tue 25 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Wed 26 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Tue 8 Apr 14 Cosmeston Lakes Medieval Village, off Lavernock Road, Penarth (Sherwood Forest Village)

Mon 14 Apr 14 Fforest Fawr Woods, nr Tongwynlais, Caerphilly Mountain (Nottingham Castle; Sherwood Forest – Encampment)

Tue 15 Apr 14 Fforest Fawr Woods (Sherwood Forest – Encampment)

Wed 16 Apr 14 Caerphilly Castle, Castle Street, Caerphilly, Mid Glamorgan (Nottingham Castle – Sheriff's Quarters/

Moat/Bridge)

Thu 17 Apr 14 Caerphilly Castle (Nottingham Castle – Courtyard)

Fri 18 Apr 14 Caerphilly Castle (Nottingham Castle – Stairs to Bridge Door/Corridor outside Dungeon/Dungeon/Courtyard/Moat)

Sat 19 Apr 14 BBC Roath Lock Studios: Studio 2 (Nottingham Castle – Bridge)

Mon 28 Apr 14 BBC Roath Lock Studios: Studio 2 (Nottingham Castle – Bridge/Window); Studio 4 (Nottingham Castle – Vault); Studio 3 (Nottingham Castle – Balcony/Beam)

Tue 29 Apr 14 BBC Roath Lock Studios: Studio 4 (Nottingham Castle – Vault)

Wed 30 Apr 14 BBC Roath Lock Studios: Studio 4 (Nottingham Castle – Vault); Studio 3 (Nottingham Castle – Beam/Sheriff's Quarters)

Thu 1 May 14 BBC Roath Lock Studios: Studio 4 (Nottingham Castle – Vault); Studio 3 (Nottingham Castle – Vault)

Fri 2 May 14 Pont Melin-fach, Heol Calch, near Pontneddfechan (Sherwood Forest – Glade)

Sat 3 May 14 Pont Melin-fach (Sherwood Forest – Glade; Nottingham Castle)

Tue 10 Jun 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Wed 11 Jun 14 BBC Roath Lock Studios: Studio 3 (Nottingham Castle – Vault)

A full-page photograph of Robin Hood and Marian in a forest. Robin Hood, with long brown hair and a beard, is in the background, looking intently at a target. Marian, in the foreground, is wearing a red dress with black floral patterns and a green quiver on her back. She is holding a bow and arrow, looking off to the side. The background is a lush green forest.

"KEEP YOUR EYE ON YOUR TARGET.
THINK OF IT AS THE THING
YOU MOST DESIRE."

Post-production

A total of 33 new orchestral music cues composed by Murray Gold were recorded, with Ben Foster conducting the BBC National Orchestra of Wales at Hoddinott Hall in Cardiff on Wednesday 16 July 2014; this score ran to around 31 minutes.

Part of the CGI work undertaken by external company Milk was to mend some

of the broken walls of Caerphilly Castle, as well as assembling the crowd replication shots for the archery tournament.

Establishing shots of Nottingham Castle were based on footage of Bodiam Castle, a fourteenth-century structure in East Sussex which had previously been used by *Doctor Who* for location filming on *The King's Demons* [1983 – see Volume 37]. Paul Murphy was disappointed that the CGI budget did not allow for a more complex shot of the golden arrow firing into the departing spaceship.

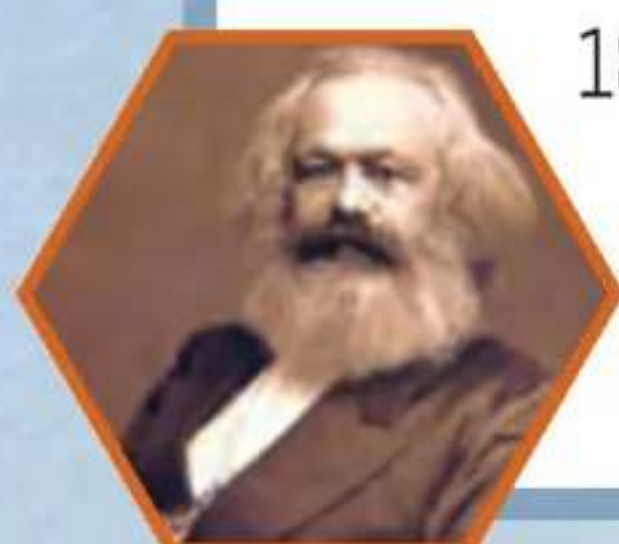
The voice of the robot knights was provided by Richard Elfyn, a Welsh actor whose previous television credits included Grampian's children's fantasy *Moonacre*, S4C's comedy *Hafod Haidd* and Sky One's *Stella*.

During recording of the data bank sequence, photographs of actors playing Robin Hood had been used; these were replaced in the final edit with mostly artistic images. Depictions of Robin were drawn from sources including the educational comic *Look and Learn* published by Fleetway from 1962 to 1982,

Connections: Marx quote

➤ The Doctor describes Robin as the “opiate of the masses” to pacify the locals, using a phrase taken from German philosopher Karl Marx’s comment in

1843 on religion that it was ‘das Opium des Volkes’.



an edition of *Thriller Picture Library* from December 1958, the front of an edition of John B Marsh’s *The Life and Adventures of Robin Hood* published around 1900, and a sketch of Robin Hood made by Richard Dadd in 1852. The only photograph used in the finished show was selected appropriately; this depicted Patrick Troughton – who had played the Doctor

between 1966 and 1969 – in the title role of *Robin Hood*, the first television series featuring the character, airing as part of BBC TV’s *Children’s Television* in 1953.

Trims were made to the show to bring it down to broadcast length. In the opening TARDIS scene, after the Doctor told Clara to choose their destination, she asked, “You’ve no plans?” “Nope,” confirmed the Doctor. After Clara worried that the Doctor would tell her that the choice of

person to meet was made up, the Doctor replied: “I hope you’re not implying that there’s no Father Christmas!... because I take a very dim view of people who say that... a very dim view! Miserablist, life-hating pin-headed...” “It’s not Santa!” shouted Clara. When she said that she had always loved the Robin Hood story, Clara added: “It’s all so glamorous and exciting and...” When the Doctor told Clara that old-fashioned heroes only existed in books, he added: “Real life is a far... greyer area.”

On commenting that the box was his TARDIS, the Doctor originally asked Robin: “Why are you dressed like that?” After Robin stated that property was theft, the Doctor said: “No, stop that, no, no, no.” “Stop what, my gray-thatched friend?” asked Robin. “Who are you? What are you doing? Gray-what?” thundered the Doctor. “I am Robin Hood, sir,” declared Robin. “No, you’re not,” stated the Doctor. “I am, sir,” maintained the outlaw. “Of course you’re not! Nobody’s Robin Hood. There

Below:

A classic face-off between Robin Hood and the Sheriff of Nottingham.



is no Robin Hood!” insisted the Doctor. “There is, sir, and I am he,” replied Robin. When Clara emerged, Robin commented: “Your box is a box of wonders.” When Clara asked if this man was really Robin, the Doctor replied: “No, of course it isn’t, that’s impossible. This is obviously a... thing.” “Don’t burn us!” exclaimed Clara to Robin. “Why would I burn you, my lady?” asked Robin. “We’re not... sorcerers!” explained the teacher. “And I am not a... burner,” affirmed the outlaw. “Or demons. In case you were wondering about the box,” continued Clara. “We’ve done that bit,” observed the Doctor as Clara continued: “Appearing out of nowhere like that.” “We’ve done the box,” repeated the Doctor. “What brings you here? This is Sherwood Forest, you might fall into the hands of a dangerous ruffian, with base and impure intentions,” said Robin. “I’m sure I won’t,” assured Clara. “Well, the offer stands,” replied Robin, causing Clara to laugh... and Robin to join in heartily. “Oh, don’t laugh at him. He does his own laughing,” bemoaned the Doctor.

Episode trims

During the bridge fight, Robin said, “You fight well! I could use a man of your complexion. In dark days such as these.” “And there was me thinking how lovely and sunny it is,” smiled the Doctor. “As for being handy – I wouldn’t hurt a fly. Unless it was a very big fly. A sort of giant fly. A mutation. With plans to, you know, lay eggs on the world. Really big eggs. Or something.” When the Doctor catalogued his sword-fighting experience, he originally began with: “Excalibur. Picked up a few pointers since.” This was a reference to the sword of King Arthur seen in the adventure *Battlefield* [1989 – see Volume 45].



After the Sheriff ordered for Quayle’s ward to be taken away, Quayle stated: “Your days are numbered, you cur! Robin Hood will save us! Robin Hood will vanquish all injustice!” “So. Robin Hood will save you, eh?” pondered the Sheriff of Nottingham. “Everywhere that name. Everywhere that outlaw’s hand.”

When Robin introduced Will with his “slippery tongue”, Will originally responded, “Why, I’ll box your ears for that!” and playfully cuffed Robin. Originally Robin described Alan-a-Dale as having “the voice of an angel” which was changed in dubbing. When the Doctor looked at Alan’s blood analysis, he added: “Oh, that’s very convincing, look at the detail.” “Blood?” exclaimed the minstrel. When Little John surprised Clara from behind the huge bearded man, he exclaimed: “Hahaha! Works every time!” As Alan-a-Dale described the dark times they were living in, he continued: “The Sheriff of Nottingham! He who makes us live like beasts in the forest and has turned good Christian men outlaw.” After Clara told Robin that the Doctor was correct in his assessment that he laughed too much, the outlaw said: “He notices – but you understand. You’re quicker than your friend.” “Don’t tell him, he doesn’t know,” replied Clara. Recalling how Marian encouraged him to be brave, Robin explained that he was “afraid of losing my position and my home”.

Above:

Cover your ears, Alan’s about to sing.

After the Doctor and Clara met the Merry Men, the first sequence at Nottingham Castle was of Quayle's Ward and the peasants being pushed into the vault chamber where the prisoners worked. "What is this place? What are they doing here?" "This place?" laughed Walter bitterly, "Welcome to the Sheriff's golden inferno, my lady!" The ward gazed around as gold flowed along the narrow channels. Meanwhile in the TARDIS, the Doctor worked beneath the console with some noisy tools and a jeweller's eye glass screwed into his eye.

Right:
The loyal
Little John.



Archery tournament

At the start of the tournament sequence, Clara looked at Robin who was now dressed in his cloak and felt hat. "What's wrong with it?" he asked. "It's just a hat. It's not a disguise!" responded Clara. "Well, I can't face my enemy with too false a countenance, can I, my lady? That would be dishonourable," reasoned Robin. "Or, I don't know, clever? The Sheriff will kill you if he gets the chance, won't he?" asked Clara. "Don't worry. My men are everywhere," assured Robin as he nodded to his cohorts in the crowd, also disguised as peasants. "Where is your

Doctor?" asked the outlaw. Clara shrugged: "No sign."

When chaos broke out at the tournament, after Robin urged his lads to flee, Tuck originally replied: "Aye! We don't need to be told twice! Run, lads, run!" When the Sheriff ordered the Doctor, Clara and Robin to be taken to the dungeons, the Doctor protested: "What? No! Not with him! I don't want to be locked in with him!"

He'll start laughing again. He's always laughing!" Robin laughed heartily. "See!" added the Doctor.

After the knight destroyed Walter in the vault and the ward cursed it and the Sheriff, she originally continued bitterly: "Where is Robin Hood? Where is our so-called saviour now?"

Manacled in the dungeon, when the Doctor pointed out to the 'Hoodie' that he saved his life, the outlaw originally exclaimed, "What?" "He did," affirmed Clara. "He didn't!" insisted Robin, who claimed, "I had those tin men on the run!" When the exasperated Doctor asked the guard to execute him at once, he originally added: "I refuse to wait 'til morning!" "You heard him," called out Robin in agreement. When Clara stopped the bickering, the Doctor kept on insisting of Robin's claim that he knew there was no guard: "He really didn't, you know." When Robin claimed that he was biding his time, Clara asked: "For what?" "He doesn't have a plan," jibed the Doctor. "Robin?" asked the teacher. "I am... awaiting exactly the right moment," said the outlaw evasively. When Clara asked the Doctor to explain *his* plan without using the words 'sonic screwdriver', the Doctor originally replied:

Connections: Turbulent times

► When the Sheriff asks, "Who will rid me of this turbulent Doctor?" he is misquoting King Henry II - "Who will rid me of this turbulent priest?" - when speaking of Thomas Becket, the Archbishop of Canterbury in 1170.



'MILLER RECALLED HOW WATCHING
TOM BAKER AS THE DOCTOR
INSPIRED HIM TO STUDY PHYSICS.'

Connections: Wealthy renegade

Robin comments that Clara told him how the Doctor stole a TARDIS – as one of her fragments witnessed in *The Name of the Doctor* [2013 – see Volume 74] – and that he was born into “wealth and privilege”.



“...I’ll explain it in a bit.” After Clara reminded him how the Sheriff had taken the sonic, the Doctor agreed: “I know! I know!” “Your plan was basically the screwdriver, wasn’t it?” confirmed Clara. When Robin pointed out that there had been a guard listening the whole time, the Doctor commented: “Laughter warning!”

Following Clara’s comment that she had had some crisps that morning while at the Sheriff’s banqueting table, the Sheriff said: “Then perhaps you would like to get more comfortable?” “Well, we could grab a bottle of Pinot, I suppose, and watch a DVD in our ‘jamas,” suggested Clara.

The start of the next dungeon scene where the two heroes formulated their escape was dropped. “That was your fault!” insisted the Doctor. “How was it my fault?” asked Robin. “You were putting me off!” explained the Doctor. “Then perhaps we can concentrate on my plan!” suggested Robin. When the Doctor maintained, “You

Below:
Death metal.



don’t have a plan,” the outlaw explained: “It is a plan that has stood me in good stead when escaping dungeons.” “Says he, trapped in a dungeon,” added the Doctor sarcastically. “It requires of you, the one thing you can do most expertly,” explained Robin. “Which is?” asked the Time Lord. “Moan! Start moaning!” urged the outlaw. Having lured the guard into the cell and explained that Robin was having a fit, the Doctor continued: “You must have heard the laughing. This is the worst I’ve seen him though.” As the keys fell through the grating, Robin pondered, “Maybe we can reach down and...” before the prisoners heard the plop of the water.

Robber robots

In the Sheriff’s chambers, as the villain revealed that the mechanical men had imparted their secrets to him, Clara asked: “So... you’re the real thing then? You really are the Sheriff of Nottingham?” “For the moment. With the mechanicals at my command,” confirmed her host. In the next scene between the pair, when the Sheriff tried to kiss Clara, she leapt onto the table and grabbed a lance, telling him: “But thanks for a lovely interrogation. I think I’ve got everything I need.” “Haha! The she-wolf has spirit!” grinned the Sheriff. “She has Year Seven taekwondo,” responded Clara.

When Robin entered the spaceship bridge, he originally exclaimed: “By the saints!”; this was replaced by the Doctor’s dubbed line about “no more fairy tales”. Looking at the twenty-ninth century data banks, the Doctor commented: “So that’s it. Robber robots!... robots who rob! That’s what they are. They nip around the universe pillaging planets and so no-one notices, they blend into the local environment. Like my ship does.” “You



Above:
The Merry Men in their convincing disguises.

mean your blue box? I would hardly call that blending in,” scorned Robin. “It blends itself in... as a police box. You got a problem with that?” retorted the Doctor, causing Robin to hold up his hands: “Not I.” Pondering the use of the robot knights, the Doctor continued: “Only using their weapons as a last resort. So the energy signature doesn’t show up.” After the Doctor’s belief that the ship had affected everyone’s behaviour, including Robin’s, there was a cut back to the scene in the Sheriff’s quarters where Clara was jabbing at the Sheriff with the lance, saying to herself: “No damsels in distress, he says.” Suddenly an alarm sounded, and the Sheriff took out his control device; his actions activated a screen on the table showing an image of the Doctor and Robin. “So! My birds have flown the coop!” he observed, summoning two robot knights and commanding: “Bring her!” The knights advanced on Clara.

As the Doctor showed Robin images of the Robin Hood legend, he described him as “Friend of the poor! The opiate of the Nottingham masses!” “I do not understand your words,” said Robin. After

the Time Lord commented on Robin’s looks, he added: “This stuff may work on Clara, but it’s lost on me! You’re a robot!... a mechanical man!... and if I had my sonic here I’d prove it!”

After the escape of Robin and Clara, the Doctor told the Sheriff to stop pretending and continued: “This pantomime might fool the locals, it doesn’t fool me. If any harm comes to Clara...” “It is not in my control,” asserted the Sheriff. “Oh, of course it isn’t! Stop the charade,” raged the Doctor. “Spaceship disguised as a castle. Very neat.” After the Time Lord indicated that the damage was too severe for the vessel to depart, he added: “I can’t let you continue.” “And how, pray, are you going to stop me?” asked the Sheriff, ordering the knight, “Take him to the vault.” As the Sheriff swept out of the room, the Time Lord insisted: “You don’t have a clue what you’re dealing with, you stupid, ignorant...” The knight raised a fist, and as the Doctor said, “Oh bu-” it brought the hand down. There was then a short scene of Robin carrying the soaking Clara back to camp, after which dawn rose over the castle.

Right:

The Sheriff is entranced by the sonic.

In the vault, as the Doctor told the girl that the ship couldn't make orbit, he added: "I hate being tied to things! Why am I always getting tied to things?" As he condemned the Sheriff as stupid, he insisted: "He doesn't know what he's doing! He doesn't know what he's doing and... and I'm talking to myself! This day goes from bad to worse!... and Clara. What about Clara? Right. Calm. Stay calm. Calm. Calm. Calm. Calm. Calm!! Come on, think! Think! You've been chained to things before! Z-Bombs. Ogrons! Radiators! Use your wits, use your wits." When he saw the girl staring at him, he originally asked, "Who are you?"; this line was changed in dubbing. In the next vault scene, the Doctor explained to the girl that the Sheriff was "a twelfth-century man trying to understand the technology of the twenty-ninth".

In the forest, when Robin demanded that Clara told him who the Doctor was and what his plans were, the teacher originally responded: "Why? He's on your side, Robin. I know you don't get on, but I promise you, you and him, you're on the same side." Robin looked at her sternly and told her: "No, my dear. I'm afraid we are not."

In the vault, when the Doctor deflected the knight's laser, he originally quipped: "First rule of laser fire. Don't point your weapons at reflective surfaces!" When the Sheriff saw the turmoil in the vault, he cursed: "That knave again!" As Clara and Robin arrived on the scene, Clara originally told the Doctor: "Don't worry. Like Robin said, we came with company!" There was then a short sequence of the Merry Men leading the captured guards out across the lowered drawbridge.

"You wanted Nottingham's gold? Dive in!" called Robin as he sent his nemesis toppling to his doom. After the Sheriff fell



and the knight voice announced, "Engine capacity at 89 per cent," the Doctor remarked: "Not enough!" "So what? Why do we care?" asked Clara.

Outside the castle, as the Doctor explained that the ship could never make it into orbit, Clara remarked: "Fine, it'll crash. Good." "Not so good, Clara. If it crashes, it will wipe out most of England," explained the Doctor. "So what's the plan?" asked the teacher. "I don't have a plan," admitted the Time Lord. "Of course you've got a plan," insisted Clara. "I don't always have a plan, Clara, I am not..." began the Doctor, as he suddenly had an idea. "Here it comes," smiled Clara. "You do have a plan?" asked Robin. "It's insane and almost certainly won't work," admitted the Doctor. "Yep, he's got a plan!" confirmed Clara. When the Doctor admitted that he cheated at the tournament, he explained: "I needed to win the tournament to get inside the castle. So while you were asleep, I built a special arrow with a homing device."

At the start of the scene outside the TARDIS, Robin was originally showing Clara how to use a bow and arrow. "Nay, nay, my lady. One more go!" said the outlaw. "The arrow just keeps dropping off," said Clara. "There is a knack to it."

Like most things,” winked Robin. “You can’t get away with saying things like that,” commented the teacher. “Things like what?” asked Robin. “This is the... well, no, I suppose it isn’t, is it? This is the twelfth century. OK. As you were. Show me again,” said Clara as Robin took hold of the bow and arrow by enfolding her in his arms. “Very well. Now the arrow,” explained Robin, placing the shaft with his face close to Clara’s, “Keep your eye on your target. Think of it as the thing you most desire.” The two looked at each other for a moment as Robin added: “Then – let go.” Later in the scene, when Robin told the Doctor that Clara had related his tales, he continued: “They are a little hard to believe – but here you are. She said you had been through some changes lately, and suffered great doubts. Is it possible that you could not see me clearly because you have lost sight of yourself?”

A necessary edit

Dreadful topical events forced further editing of *Robot of Sherwood* a few days before transmission. On Wednesday 3 September, Islamic State militants released a video showing the beheading of US journalist Steven Sotloff; this followed a similar video which had appeared on Wednesday 20 August showing the beheading of hostage James Foley, another US journalist. When executive producer Brian Minchin flagged up the issue of the episode’s content, the BBC agreed that because of these killings, it would be inappropriate to include the material of the cyborg Sheriff losing his head during the episode’s climax. “We can’t have a comedy beheading,” Minchin told *Doctor Who Magazine* while Moffat clarified of the censorship: “We went and cut it ourselves.”

Approximately a minute of the show was therefore removed. During the fight, Clara and the Doctor spotted the tapestry on a wall as the Sheriff smashed Robin’s sword from his hand, telling him: “The end draws near for you!” “No. I rather think it’s you who faces the final curtain!” replied Robin as the Doctor tore down the tapestry and flung it over the villain, allowing Robin to seize his sword, and swing it around to decapitate him. “Brilliant, Robin! Brilli-” began Clara as the headless body of the Sheriff got up again. “Oh, come on,” said the teacher as the severed head rolled out from under the tapestry to say: “I forgot to mention, my lady, that the skyship fell on me. And my rude mechanicals took good care of me. Very. Good. Care.” “You’re a robot, too?” asked Clara. “Half of me, my lady. The rest is talent and pure flair! Surrender! Or the wench dies!” announced the head as the headless body grabbed Clara and held a sword to her throat. Robin scooped up the head and threw it to the body; as the body caught the head it released Clara. “Thank you!” said the Sheriff, his head back in place. “Call it a sporting gesture!” said Robin. “One which will cost you your neck!” said the Sheriff as the fight continued up on the beam. ■

Below:
“I’ve got a tenner on the fella in green.”



Publicity



Above:
Tom Riley – and
hat – prepare
for a take.

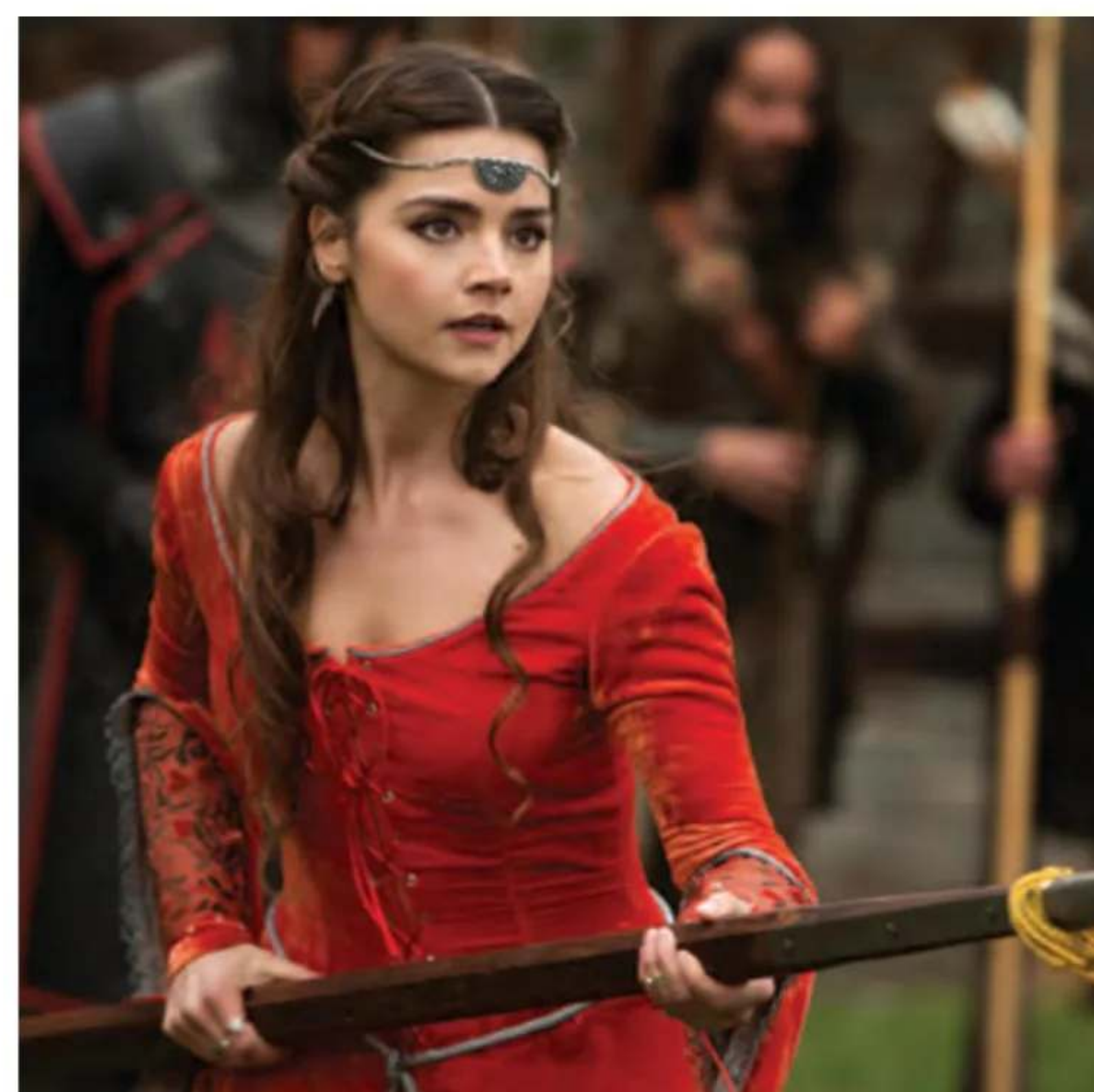
Right:
Don't mess
with Clara
Oswald.

▶ *Robot of Sherwood* was one of five scripts which was leaked online at the start of July 2014. Then in August, a monochrome rough edit of the episode similarly started to circulate.

▶ *Robot of Sherwood* was previewed in *Doctor Who Magazine* issue 477, released on Thursday 21 August.

▶ A 30" trailer was released on Monday 1 September, and Ben Miller's *My Doctor Who diary* featured in *Radio Times* on Tuesday 2. A colour photo montage of the Doctor, Robin, Clara and the TARDIS adorned the selection of the episode as *Pick of the Day*, celebrating 'a wonderfully breezy escapade with a witty script'. A colour photo of Clara accompanied the programme billing.

- ▶ Peter Capaldi was presented with a GQ Men of the Year Award for TV Personality of the Year by Jenna Coleman at London's Royal Opera House on Tuesday 2 September.
- ▶ Wednesday 3 September saw author Joanne Harris appearing on BBC One's *Breakfast* at 8.40am to discuss her short story *The Loneliness of the Long-Distance Time Traveller*, which featured the Third Doctor and was being published as an ebook in BBC Digital's *Time Trips* the following day; an extract from *Spearhead from Space* [1970 – see Volume 15] was also shown. The Doctor and Clara dropped in on *The Great British Bake Off* during that evening's edition of the comedy sketch show *Dead Ringers* on Radio 4, and a 44" preview clip of *The Doctor meets Robin...* was released to tease the audience with the heroic bridge confrontation.



► The BBC announced on Thursday 4 September that an edit had been made to the broadcast “in the light of recent events” concerning the murder of the US journalists. Mark Gatiss and Tom Riley then took part in a number of media interviews to promote the episode. A further 1’28” preview clip – *The Sheriff and Robin’s Battle* – was issued on

Friday 5 and offered a glimpse of the archery tournament.

► A 53” *Introduction to Robot of Sherwood* appeared on the BBC website on Saturday 6 September with Jenna Coleman and Steven Moffat discussing what the executive producer called “one of the funniest and most swashbuckling episodes we’ve done”.

Broadcast

Right:
Somebody's going to be in bother for that.

➤ Scheduled for the 50-minute slot of 7.30pm to 8.20pm, *Robot of Sherwood* was introduced by the standard BBC One cycling ident... interrupted by the Doctor and a lone Dalek. Again, the show overlapped the end of *The Chase: Celebrity Special* and the start of *The X Factor* over on ITV. *Doctor Who* was the second-most watched show of the day according to overnight figures, beaten only by *The X Factor*.

➤ The corresponding 12'43" edition of *Doctor Who Extra* was released online following the episode's broadcast and looped on the BBC Red Button service, initially from 9.10pm through



to 11pm and at various times through to the following Thursday evening. Introduced in tuneful fashion by Alan-a-Dale, this edition chatted to cast and crew both on location and in studio during the show's production.

➤ BBC America offered a 29" *Doctor Who Inside Look* at the episode with comments from Peter Capaldi and Jenna Coleman on Sunday 7 September. BBC Three repeated the episode at 8pm on the Sunday evening, with an audience of around 400,000, and it was screened again on BBC Two at 2.20am as part of its Wednesday schedule (ie Thursday morning).

Right:
The Merry Men being... merry.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Robot of Sherwood	Saturday 6 September 2014	7.30pm-8.20pm	BBC One	46'15"	7.28M (10th)	82

REPEAT TRANSMISSION

Robot of Sherwood	Thursday 11 September 2014	2.20am-3.10am ¹	BBC Two	46'15"	-	-
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¹ Signed repeat

'TOM RILEY AND MARK GATISS MET WHILE FILMING AN EPISODE OF POIROT.'

RadioTimes

A TIMELESS HERO... AND THE DOCTOR

PETER
CAPALDI

JENNA
COLEMAN

BEN
MILLER

AND
TOM
RILEY

ROBOT of SHERWOOD

DOCTOR WHO

BBC WALES PRESENTS PETER CAPALDI JENNA COLEMAN "DOCTOR WHO - ROBOT OF SHERWOOD" BEN MILLER TOM RILEY ROGER ASHTON-GRIFFITHS IAN HALLARD TREVOR COOPER
CASTING BY ANDY PRYOR CDG MAKE UP ARTIST CLAIRE PRITCHARD-JONES COSTUME DESIGNER HOWARD BURDEN PRODUCTION DESIGNER MICHAEL PICKWOOD SPECIAL EFFECTS BY REAL SFX VISUAL EFFECTS BY MILK PROPERTIES DESIGNER MILLENNIUM FX MUSIC BY MURRAY GOLD
DIRECTOR OF PHOTOGRAPHY MARK WATERS EDITOR WILL OSWALD PRODUCED BY TRACIE SIMPSON EXECUTIVE PRODUCERS BRIAN MINCHIN STEVEN MOFFAT PRODUCED BY NIKKI WILSON WRITTEN BY MARK GATISS DIRECTED BY PAUL MURPHY

Merchandise

Doctor Who – *The Complete Eighth Series* was released on BBC DVD and Blu-ray in November 2014. It included the episode *Robot of Sherwood*, accompanied by a commentary from director Paul Murphy. Other extras included were: footage from the London post-premiere Q&A with Peter Capaldi, Jenna Coleman and Steven Moffat; behind-the-scenes featurettes; *Doctor Who* exclusive; *Doctor Who: The Ultimate Time Lord* – special with Fifth Doctor Peter Davison; *Doctor Who: The Ultimate Companion* – special with Fifth Doctor Peter Davison; *Doctor Who: Earth Conquest* – world tour documentary; tour of the TARDIS; *Doctor Who: Deep Breath Live Pre-Show & After Who Live* – hosted by comedian and *Doctor Who* superfan Chris Hardwick; Foxes' *Don't Stop Me Now* music video from Mummy on the Orient Express.

Music featured in the episode was included on the *Doctor Who: Series 8 (Original Television Soundtrack)* from Silva Screen in May 2015. It was available to purchase as a CD or to download.

A *Robot of Sherwood* art print by Stuart Manning was made available from Big Chief Studios during October 2014.

A Robot Knight figurine was available in Eaglemoss' *Doctor Who Figurine Collection* issue 45 in May 2015. ■



This column: Behind the scenes on *Robot of Sherwood* on the DVD extras.



Centre: Eaglemoss' figurine of a robot knight.



Opposite: Stuart Manning's stunning art print.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
and
Tom Riley.....Robin Hood
Roger Ashton-Griffiths.....Quayle
Sabrina Bartlett.....Quayle's Ward
Ben Miller.....The Sheriff of Nottingham
Ian Hallard.....Alan-a-Dale
Trevor Cooper.....Friar Tuck
Rusty Goffe.....Little John
Joseph Kennedy.....Will Scarlett
Adam Jones.....Walter
David Benson.....Herald
David Langham.....Guard
Tim Baggaley.....Knight
Richard Elfyn.....Voice of the Knights

Below:
David Benson
as the Herald.



UNCREDITED

Matt Provost.....
....Horse Riding Double for the Sheriff of Nottingham
Beau Brayham.....Child Villager
Steve Coussens, Kai Murphy, Philip Bailey, Andrew Sweet, Thomas Taylor Knights Andrew Driscoll, Michael Bernard, Ivor White, Caroline Smith, Patricia Dichler, Tamina Ali, Paige Waters, James Rockey, Myrddin Phillips, Darren Clarke, Stephen Biggs, Daniel Murray, Danielle Grimas, Syed Tarek, Kally Davies, Ankur Sengupta, Shelby Williams, Andy Watts, Bethan Cutler, Charles Marshall.....Peasants
Dale Henry, Joseph Tellett.....
.....Sheriff's Human Guards
Matthew Dale.....Little John's Big Guy
Shaun Buzwell, Garry George...Sheriff's Guards
Richard Allen, Robert Arthur, Simon Challis, Jeremy Harvey.....Archers
Chantelle Hack, Victoria George-Veale.....
.....Sexy Peasants
John Morgan, Steve Chaloner, Mustapha Khassouani, Stephen Hepburn, Maurice Spring, Courtney Taylor, Alan Goodliffe, John Britton, Moraine Ferguson, Howard Howell...
.....Male Peasants
Volente Lloyd, Shyama Norton, Sarah Mairwen Blyth, Leena Mooneeram, Yvonne Gordon, Lynn Thomas, Jo Colwill, Sorrell Golding, Beverley Frater, Rebecca Donovan-Morgan.....Female Peasants
Michael Hennessy, Lindy Hennessy, Lindsey Morgan, Anne Lyken-Garner, Katie Powles, Frederick Smart, Richard Michael, Richard Pollard.....Dignitary
Jared Williams.....
.....Double for the Sheriff of Nottingham
Richard Pollard.....Double for Robin Hood



CREDITS

Written by Mark Gatiss

Producer: Nikki Wilson

Director: Paul Murphy

[uncredited: 2nd unit: Dušan Lazarević,
Nikki Wilson]

Stunt Coordinator: Crispin Layfield

Stunt Performers: Robert Pavey, Chris Pollard,
Adrian McGaw, Dean Forster

1st Assistant Director: Jo Lea

[uncredited: Danielle Richards, Geoff Skelding]

2nd Assistant Director: James DeHaviland

[uncredited: Iain Atkinson]

3rd Assistant Director: Danielle Richards

[uncredited: Gareth Jones, Chris Thomas]

Assistant Directors: Gareth Jones, Chris Thomas

[uncredited: Nathaniel Carver, Lorna Truman,
Jordan Wallace, Paul Rubery, Kyran Davies,
Rheinallt Rees, Emily Collins]

Location Manager: Iwan Roberts

Location Scout: Nick Clark

Unit Manager: Iestyn Hampson-Jones

Production Manager: Simon Morris

Production Coordinator: Adam Knopf

Assistant Production Coordinator: Sandra Cosfeld

Production Assistants: Matthew Jones, Katie Player

Above:

Stand by
for action.

Assistant Accountant: Bethan Griffiths
 Art Department Accountant: Maria Hurley
 Script Supervisor: Steve Walker
 [uncredited: Sandy McKellar]
 Script Editors: David P Davis, Richard Cookson
 Camera Operator: Martin Stephens
 [uncredited: Trevelyan Oliver, Rory Taylor]
 Focus Pullers: Jonathan Vidgen, Matthew Waving
 [uncredited: Mary Kyte, Chris Williams, Jamie Phillips, Chris Samworth, Gareth Edward Evans]
 Grip: John Robinson [uncredited: Martyn Jones, Bob Freeman]
 Camera Assistants: Cai Thompson, Katy Kardasz, Gethin Williams [uncredited: Steve Owen, Hannah McKimm, Elliot Hale, Ed Dunning]
 Assistant Grip: Sean Cronin
 [uncredited: Mark Pickering]
 Sound Maintenance Engineers: Tam Shoring, Christopher Goding [uncredited: Abdul Amoud, Miles Croft, Andy Walsh]
 Gaffer: Mark Hutchings [uncredited: Mark Keeling]
 Best Boy: Stephen Slocombe
 [uncredited: Francis Sparey]

Electricians: Gafin Riley, Andy Gardiner, Bob Milton, Gareth Sheldon
 Supervising Art Director: Paul Spriggs
 Art Director: Vicki Stevenson
 [uncredited: Tristan Peatfield]
 Standby Art Director: Amy Pickwood
 Set Decorator: Adrian Anscombe
 Production Buyer: Holly Thurman
 Prop Buyers: Donna Shakesheff, Helen O'Leary
 Draughtsperson: Kartik Nagar
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Matt Ireland
 Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths
 [uncredited: Dave Bayliss, Dave Mountstephens]
 Practical Electrician: Christian Davies

Right:

Cast and crew get ready to shoot the tournament sequence.



Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels,
 Lawrie Ferry, Matt Ferry, Julian Tucker,
 Mark Painter, Joe Painter [uncredited: Tim Jones]
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Assistant Costume Designer: Carly Griffith
 Costume Supervisors: Claire Lynch, Anita Lad
 [uncredited: Angela Jones, Simon Marks]
 Costume Assistants: Michelle McGrath,
 Gemma Evans, Charlotte Bestwick
 [uncredited: Tom Hopkins, Olivia Alessandra,
 Nicola Rodd]
 Make-up Supervisor: Emma Cowen
 Make-up Artists: Amy Riley, Ann Marie Williams
 [uncredited: Ros Wilkins, Steve Williams, Sarah
 Astley-Hughes, Vikki Owen, Lisa Pugh, Charlotte
 Giles, Rosie Octon, Bethan Jones, Dawn Thatcher,
 Julie Davis]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust,
 Carmen Sanchez Roberts
 VFX Editor: Dan Rawlings
 Post Production Coordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman
 Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With thanks to the
 BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG



Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Hunt, Henry Milliner,
 Richie Brooks]
 Costume Designer: Howard Burden
 Make-up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Will Oswald
 Production Designer: Michael Pickwood
 Director of Photography: Mark Waters
 [uncredited: Nic Morris, Trevelyan Oliver]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru wales
 Drama Production
 bbc.co.uk/doctorwho
 © BBC MMXIV

Above:
 "Cool shades.
 Are they
 sonic?"

Profile

BEN MILLER

Sheriff of Nottingham

Born 24 February 1966 in London as Bennet Evan Miller, his middle name comes from Welsh mother Marion's maiden name, Evans. His Lithuanian paternal grandfather started a chain of clothing shops around London's East End. Miller's father Michael lectured in American literature at Birmingham Polytechnic and his mother taught English at South Cheshire College.

Residing briefly in Portsmouth, by the time sister Bronwen was born in 1970 the family had moved to Nantwich. Youngest sister Leah was born 1972.

After local comprehensive Malbank School, he studied natural sciences at St Catharine's College, Cambridge. After graduating, he suffered a year of illness but returned for postgrad studies in novel quantum effects in quasi-zero dimensional

mesoscopic electron systems. His studies were however neglected for the university's Footlights comedy society and he quit entirely after appearing in *Trench Kiss* at the Edinburgh Festival and on tour.

By 1990, Miller was seeking work as an actor, sketch writer and stand-up. He won a commendation playing *Hamlet* at the National Student Drama Festival but times were tough and he found himself sleeping on a friend's kitchen floor for 18 months.

Small TV comedy parts came in *Murder Most Horrid* (1991), *French and Saunders* (1993), *Mr Don & Mr George* (1993) and *Paul Merton The Series* (1993).

In 1990 he met Alexander Armstrong in sketch troupe TBA. The duo performed at the 1994 Edinburgh Fringe, and were nominated for a Perrier Award in 1996.

The Armstrong & Miller Show aired on Paramount Comedy in 1997, with three subsequent series airing on Channel Four to 2001. The pair reunited for BBC One's *The Armstrong & Miller Show* (2007-10). Their street-talking WWII RAF characters even spun off into a series of beer adverts. After 16 years as a duo they won a BAFTA for Best Comedy in 2010 and successfully toured the same year.

Miller's solo career saw him starring in ITV romcoms *Passion Killers* (1999) and *The Blind Date* (2000), and New Romantic spoof *Hunting Venus* (1999). He guested in *Coming Soon* (1999), *Dr Terrible's House of Horrible* (2001) and *The Book Group* (2002).

Film roles came in *Plunkett & Macleane* (1999), *The Parole Officer* (2001) and as Bough in spy spoof *Johnny English* (2003).

Miller is also the voice of puppet Monkey, originally seen in adverts for ITV Digital in 2001, and later the mascot of PG Tips teabags from 2006.

He married actress Belinda Stewart-Wilson in April 2004, and their son Jackson (Sonny) was born in 2006.

Below:

Ben Miller with Alexander Armstrong in *The Armstrong & Miller Show*.



Mainstream screen roles arrived, with Miller usually displaying an English and sometimes awkward charm. He guested in *Marple* (2004), *Doc Martin* (2004/5), *The Catherine Tate Show* (2009) and *Episodes* (2011), and enjoyed starring roles in sitcom *The Worst Week of My Life* (2004-6), period drama *Malice Aforethought* (2005), soap opera sitcom *Moving Wallpaper* (2008/9) and ITV's *Primeval* (2007-11) as boss James Lester.

He wrote and directed movie *Huge* (2010), which starred Noel Clarke as a budding comedian.

Miller became DI Richard Poole in hit detective drama series *Death in Paradise* (2011-14). Spending six months filming in the Caribbean separated him from second wife, Jessica Parker, whom he had married in 2013. Son Harrison was born in 2012, which ultimately made Miller's mind up to quit the series.

Miller was thrilled with his *Doctor Who* role, telling *Radio Times*: "Stripey scarf-wrangling Tom Baker was my first idol, and the show gave me a fascination with time travel that inspired me to study physics."

He had previously worked with Peter Capaldi in *The Ladykillers* (2011, Gielgud Theatre), and had starred with David Tennant in movie comedy *What We Did on Our Holiday* (2014). Recent comedy roles have included *Ballot Monkeys* (2015), *Asylum* (2015) and *I Want My Wife Back* (2016).

He has ventured into factual TV, co-hosting *It's Not Rocket Science* (2016), inspired by his 2012 book. Toff Media, Armstrong and Miller's production company, has produced CITV's *Horrible Science* (2015) in which Miller also stars.

Daughter Lana was born 2015, with Miller and family relocating from London to the Cotswolds later that year. ■





LISTEN

► STORY 245

Listen! What if we're not alone? What if when we talk to ourselves, there is something else there? The Doctor and Clara travel to the past and future to answer the universe's most-terrifying question: are we ever really alone?



LISTEN

$\frac{1600 \pi}{4\pi}$

Space + Time

(1 km)

"FEAR MAKES COMPANIONS
OF US ALL."

Introduction

Fear was a principal ingredient of *Doctor Who* from the very beginning. In his first adventure [1963 – see Volume 1], the Doctor says, “Fear makes companions of all of us.” It’s a significant moment: an admission from the Doctor that he gets scared. He may seem overwhelmingly confident in the face of danger, but he’s not the kind of stoic hero who is afraid of nothing.

When he does get frightened, however, he doesn’t often let it show. It was the Master who eventually let us see what terrifies the Doctor. In *The Mind of Evil* [1971 – see Volume 16] the Master unleashed the Keller Machine on the Third Doctor – a device that allegedly isolated negative impulses in the brain, but ended up scaring its victims to death. It causes the Doctor to hallucinate, and see many of his old enemies. More tellingly, however, he’s reminded of the fiery apocalypse at the end of *Inferno* [1970 – also Volume 16], demonstrating how the Doctor’s horror at the terrible loss of life continues to trouble him. This theme is returned to in *Planet of the Spiders* [1974 – see Volume 21] when the Doctor says that he had to face his fear.

Much later, when the Eleventh Doctor explores the pocket dimension in *Hide* [2013 – see Volume 73] he says, “I am the Doctor and I am afraid.” The Twelfth Doctor makes a similar admission when he’s trapped in his own personal nightmare in *Heaven Sent* [2015].

In *Listen*, the Doctor hypothesises about the origin of some of his fearful thoughts. He wonders if the kind of irrational dread we all experience isn’t irrational at all –



but a symptom of something much more sinister. Could there be a creature that is so good at concealing itself that we never see it, and yet we sense something is there... out of the corner of our eye, lurking in the shadows, under the bed...

We never discover whether there is or isn’t a monster, but we learn about fear and how it can be channelled into something good. The Doctor tells the young Danny Pink that fear is a superpower that will sharpen his senses and ready him for action. Clara determines that if you’re wise and strong, fear doesn’t have to make you cruel or cowardly – advice that she gives the Doctor when he’s a boy, to help him in his darkest hour in *The Day of the Doctor* [2013 – see Volume 75]. ■

Above:

A fiery apocalypse at the end of Episode 6 of 1970’s *Inferno*.

STORY

The Doctor is alone in the TARDIS. [1] He wonders why we talk out loud when we're alone – is it because we know we're not alone? If evolution had perfected an undetectable creature, how would you know it existed? Then the Doctor notices that 'LISTEN' has been written on his blackboard.

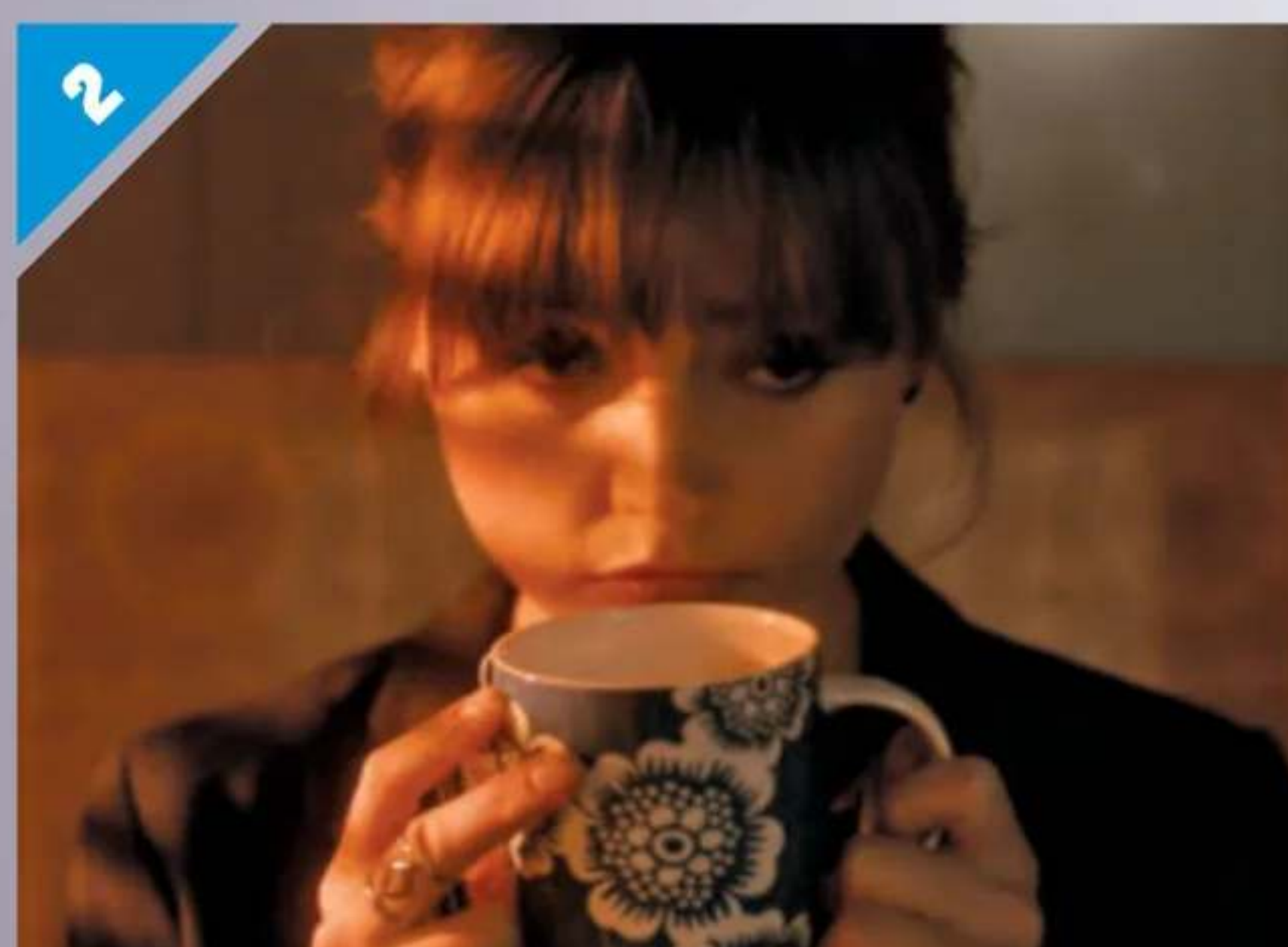
Clara returns home from a disastrous date with colleague Danny Pink. It went wrong when Clara joked about Danny killing people when he was in the army and ended with her walking out on him. [2]

On returning home, Clara finds the Doctor and the TARDIS waiting in her bedroom. He explains that he has an idea that nobody is ever really alone, and that at some point everybody has had the same nightmare, of waking up in the dark and not being alone.

Clara admits that she has had a dream about there being something under her bed and the Doctor places her hands on the TARDIS telepathic interface, to home in on the moment she had the dream. [3] But once they are in flight Clara's mobile rings and she thinks about Danny.

The TARDIS lands outside a children's home in Gloucester in the mid-1990s at night. The Doctor strides off, then Clara speaks to a little boy in an upstairs room called Rupert Pink. [4]

The Doctor meets Reg, a night worker at the home. Meanwhile, Clara creeps upstairs to young Rupert's bedroom. He's had a bad dream about something being under his bed. Clara slides under the bed to prove it is safe and Rupert comes to lie next to her. Then something sits on the bed! Clara and Rupert climb out to see something sitting under the bedspread. [5] The Doctor appears and asks Rupert if he is scared, because being scared is a





superpower. Together, they close their eyes and the something under the duvet leaves. To reassure Rupert, Clara puts his toy soldiers on guard around his bed. [6]

The Doctor drops Clara back at the restaurant, just after she walked out on her disastrous date with Danny. She apologises to Danny then puts her foot in it again by mentioning that his real name is Rupert. He gets up to leave – and as he does, Clara sees a man in a spacesuit. [7].

Clara follows the astronaut back to the TARDIS where he removes his helmet to reveal a man who looks just like Danny; Colonel Orson Pink, from a century into her future. The Doctor explains that the TARDIS' telepathic circuits led him to Orson, a pioneer time traveller lost at the end of the universe. [8]

The Doctor has promised to take Orson home but first he says they have to stay overnight in the Colonel's spaceship. The Doctor thinks there is a reason that Orson kept the ship's door locked and wrote on it 'DO NOT OPEN

THE DOOR'. He sends Clara back into the safety of the TARDIS with Orson as he opens the door... and the air is sucked out. [9] Orson grabs the unconscious Doctor and carries him back into the TARDIS.

Clara uses the ship's telepathic circuits and emerges from the TARDIS into a barn at night. [10] She finds a child sobbing in bed, and hides under the bed as two adults come in, discussing the boy in the bed. He doesn't want to join the army but he'll never make a Time Lord. [11]

After the adults have gone, Clara grabs the boy's ankle, alarming him. She explains that it is just a dream, then returns to the TARDIS and tells the Doctor to take off.

He drops her off at Danny's flat. But when she was talking to the boy, she told him that fear is a superpower. It doesn't have to make you cruel or cowardly, it can make you kind. Fear makes companions of us all. [12]

LISTEN

Pre-production

Listen came about as a conversation between me and Brian Minchin talking about what can we do with sound in *Doctor Who*?" lead writer Steven Moffat told *Doctor Who Extra*. "That just set off something in my head. Let's try and do a story that's just about what the Doctor thinks about the monster... but in which the monster never actually appears."

Talking to *Doctor Who Magazine* about his second episode for the Twelfth Doctor, Moffat explained, "It was really down to an entirely selfish desire. I remember the first thing I said about this year's run is: 'I'm going to do a chamber piece, with no money, in the middle, because I haven't done one in ages and I'd like to prove that I can actually write.'" The script for Episode 4 (ultimately titled *Listen*) – which Steven was writing by late December 2013 – was to be a minimalist affair, focusing on the Doctor's own fears and their childhood causes, as played out by the Doctor, Clara and several forms of Danny (including his childhood self and one of his descendants). The emphasis would be on the people...

not the CGI. The challenge was to develop an atmospheric but frugal script.

"We often see the Doctor protect us from what haunts other people. This time we're gonna see what haunts the Doctor," Moffat told the BBC website. "This is one of the most unusual episodes ever done... It's almost more about the psychology of the Doctor than it is about anything else." The story drew upon Moffat speculating on



"THIS TIME WE'RE
GONNA SEE
WHAT HAUNTS THE DOCTOR."



Above:
Don't open the door, Doctor!

what the Doctor did when he had nothing to do... and how he would go looking for thrills to relieve his boredom, exploring and theorising about his own fears with terrible consequences.

"All fears that are born of shadows and darkness are childish fears," Moffat told *Doctor Who Magazine*, recalling how he did once have a dream of a hand grabbing his ankle... the basis for the terror which the Doctor set out to over-investigate. In some respects, the story about an unseen presence which followed each individual drew upon a piece which Moffat had written for the *Doctor Who Storybook 2007* published by Panini in July 2006. Entitled *Corner of the*

Eye, this had the Tenth Doctor dealing with a Floof, a being with an ability to hide and plague an individual. Moffat had previously explored the notion of something scary hiding under a bed in his episode *The Girl in the Fireplace* [2006 – see Volume 52] for the 2006 series; on this occasion the Doctor had also told Reinette: "Don't look round" – the same advice that he was to offer to Rupert Pink, the infant version of Danny Pink.

The character piece would also build on the comedy of relationships, a major element of Moffat's BBC Two sitcom *Coupling*, which had run from 2000 to 2004 and charted the dating misadventures of a group of individuals. This would develop the romance between Clara and Danny, which had been hinted at in *Into the Dalek* [2014 – see Volume 76]. In turn, the Doctor's morality towards soldiers – and, as such, a potential conflict with Danny

Connections: Silence will fall

▶ Commenting on the silence of Orson's base, the Doctor says "not a click or a tick", a phrase which he had previously used when the TARDIS fell lifeless in Part

One of *Death to the Daleks* [1974 – see Volume 21].



– was established, with the Doctor seeing himself as a nobleman and very different to Clara’s new colleague.

Listen would be one of the two episodes forming Block 2 of production on the 2014 series. Returning to *Doctor Who* as producer on Block 2 was Peter Bennett, taking over from Nikki Wilson who had helmed Block 1 and was then to prepare for Block 3 (comprising *Robot of Sherwood* [2014 – see page 6] and *The Caretaker* [2014 – see Volume 78]). Bennett had worked on *Doctor Who* in various capacities since 2005, initially coming on board as a first assistant director and later producing several episodes of the 2010 series.

‘Start back at *Doctor Who* on Monday. Can’t wait to get started!’ tweeted director Douglas Mackinnon on Saturday 14 December 2013. Mackinnon had first worked on *Doctor Who* in 2007 when directing *The Sontaran Stratagem/The Poison Sky* [2008 – see Volume 58] and had returned in 2012 to work on *The Power of Three* [2012 – see Volume 71] and *Cold War* [2013 – see Volume 73]. He became the first director to have covered the Tenth, Eleventh and Twelfth eras of the Doctor. “I wanted to come back, they wanted me, and it was at the right time,

as I’d just done *Line of Duty* for BBC2, and it’s just fallen that way, very happily for me,” Mackinnon told the *Daily Record*. “It’s a real treat to do and I’m happy to have done more than any director in the last five years.”

A ‘partial’ Draft 1 of *Listen* was prepared on Monday 6 January; already the script was designed as being part of ‘Shooting Block 2’ which would be helmed by Mackinnon. The opening suggested sequences assembled from sourced material. ‘THE AFRICAN VELDT... (Stock footage) A lion pounding after an antelope. Now felling it... DEEP UNDER WATER... (Stock footage) Tropical fish, in the deep ocean. A blowfish suddenly expands, all spikes. All the other fish flashing away... We pan with them to see (comped in) the TARDIS parked on the seabed. Through the shimmer of the water, we see that the doors are open, and THE DOCTOR is leaning casually in the doorway, watching the fish (TARDIS force-field keeps out water).’

Connections: Star pupil

Over their meal, Clara and Danny discuss Courtney, the Coal Hill pupil who had been seen previously in *Deep Breath* [2014 – see Volume 76] and *Into the Dalek* [2014 – see Volume 76].



Spooky library

The Doctor’s ponderings after witnessing the African veldt and the blowfish were conducted in ‘a spooky, Victorian-style library at midnight. Gas lamps. Tall, gloomy bookcases, rearing like cliff faces. The Doctor passing through the canyons between them, a dark and sombre shadow – the place is otherwise deserted.’

When Clara stormed out of the restaurant, she told Danny: “And when you’re looking back on this, and wondering how it went, here’s the word you’re looking

Left:

Clara tunes into the TARDIS.

Connections: Mind meld

▶ The Doctor puts Clara in mental contact with the TARDIS using the telepathic interface; referred to as the telepathic circuits, this function had previously featured in *The Time Monster* [1972 - see Volume 18] and *Frontier in Space* [1973 - see Volume 19].



for – *badly*.” When the Doctor studied Clara’s three mirrors and asked why she doesn’t just turn her head, he enquired, “Is it because you don’t have a neck?” “I *do* have a neck,” insisted Clara. “Sorry, yes, I was thinking of Strax,” admitted the Time Lord. “I’ve got to keep you two separate in my head.” Entering the TARDIS, the Doctor gave Clara a choice: “Say yes, say no – you could have an adventure, or not have a date,

what do you think?” “I think somewhere under all that, you’re trying to be nice,” observed the teacher. Clara sensed that something had scared the Doctor which he strenuously denied. “I’ve met your wife, remember? But today it’s all ‘I’m a strange alien Doctor – explain your ways, human child.’ So why the play-acting? Or to put it another way – what’s scared you this time?” asked Clara as she settled in the Doctor’s armchair. “That’s *my* chair,” said the Doctor. “It’s the doctor’s chair – and it’s my go,” replied Clara. After the Doctor explained his theory, the TARDIS materialised in a Victorian street, with the Doctor leading Clara into the library. “The Fifty Room. The library of the lost – the rarest, most important, most dangerous texts in human history. Used to belong to the Torchwood Institute, until I stole it,” explained the Doctor, commenting that the books were arranged alphabetically by the initial letter of the fiftieth word on the fiftieth page. Claiming to have read all these, the Doctor added: “Knowledge should be difficult and complete. That’s why I was forced to destroy Twitter.” “Did you?” asked Clara. “Very soon now,” assured the Time Lord. “I knew

I liked you,” replied Clara as the Doctor continued to expound his theory of the common nightmare.

In the montage illustrating the Doctor’s point, the first bedroom – Bedroom 1 – was noted as being ‘War Time... what details we can make out suggest the 1940s’ and inhabited by a boy of ‘about 12’. Bedroom 2 was inhabited by ‘a little girl... about 12... What we see in the dimness is clearly Roman.’ Bedroom 3 was ‘a modern-day room... A little old lady sitting bolt upright in bed. She’s heard something (the room around her – painfully plain and small, an old folk’s home).’ Originally all these characters were speaking roles with the little boy saying, “I’m dreaming... I’m going back to sleep, it won’t be there,” the little girl assuring



herself: “Just a dream... Just a dream,” and the old lady shaking while saying, “It’s a dream.” This continued into a montage of people saying, “Just a dream... It’s a dream... I’m dreaming, it’s just a dream... Just a dream... Just a dream...” Clara is astounded that the Doctor has actually been doing research, and he asked her if she has had this dream, telling her: “Why don’t you just let go of trying to be perfect all the time, and tell me.”

At the children’s home, the Doctor did not specify any location or time. The little boy at the window was described as ‘exactly like a junior version of DANNY!’ The institution itself was outlined as ‘a tall, wide, silent corridor, institutional green. And the creepiest children’s home you ever saw... the lofty corridor, the tiled

floor, the wide stone stairs rising into the shadows. All the creaks and sighs of a sleeping building... A little reception area – a wooden counter, beyond it an office area, closed in by frosted glass panels. Through the glass, the blue flicker of a television.’ Rupert’s bedroom was specified as ‘institutional, the bare minimum of homely touches. A little bookcase, a cupboard. A single bed, iron bedhead, like an old hospital bed. A ragged old, red bedspread – and under the bed just enough shadow that something might be there.’

Under the bedspread

The stage directions for the form that menaced Rupert and Clara was described as follows: ‘Now, there is a lump under the bedspread. Enough, say, to indicate a smallish child squatting beneath it – but absolutely still. Eerily, utterly still. We can see the outline of a little head, narrow shoulders... the head turns under the bedspread, following Clara’s move. Like it can see through the bedspread... the FIGURE starts to rise – as if whoever is beneath the sheet is getting to their feet. But the motion is eerily smooth.

A perfect ascent. Now the shrouded, child-sized creature, just standing there on the bed.’ The draft ended as Clara and Rupert looked at the shape under the bedspread and the Doctor appeared in the bedroom doorway.

Draft 1C of *Listen* was issued on Wednesday 29 January and continued from where the previous one concluded. When the Doctor’s comments to Rupert about nobody being

Left:

Who knew a bedspread could be so terrifying?

Connections: Laws of time

▶ The Doctor tells Clara that if she met herself it could be catastrophic, a reference to the Blinovitch Limitation Effect demonstrated in *Mawdryn Undead* [1983 – see Volume 36], when two different points of Brigadier Lethbridge-Stewart’s timestream encountered themselves.



'SHOTS OF THE CANDLELIT TARDIS
WERE TRIED OUT ON 11 FEBRUARY.'

safe upset the boy, Clara told him: “Don’t talk to people.” “I’m good at people!” complained the Doctor. “You don’t even *speak* people,” retorted Clara. When Clara told the boy that the soldiers will protect his bed, the Time Lord said: “Except they’re not real so they can’t actually do anything.” “Doctor, sit on it before it starts talking again!” instructed Clara. As the Time Lord grumpily sat down, he ruminated: “I just got that. That was *rude*.”

Colonel Orson Pink was introduced as ‘a figure in a red spacesuit (as in *Hide*) with a silver visor’. Inside the spaceman’s helmet is revealed ‘the face of DANNY. There are flecks of grey in his hair, he looks a few years older – but no question, it’s him!’ In this draft, the Doctor did not introduce Clara to Orson in the TARDIS, but left this until they are aboard Orson’s crashed vessel.

Delighted director

The planet where Orson was marooned was ‘a craggy, moon-like wilderness. A sun is setting over mountains – a blood-red sunset. The sky above, darkening. A few pin-prick stars. Now discovering a smallish, crashed ship. It has been converted into a primitive encampment... a rough and ready place. Originally the command deck of a ship, but customised as a living space – the space age meets Robinson Crusoe.’ When Clara took Orson back into the TARDIS, the Doctor called from outside for her to rejoin him: “I always talk to myself but I need an audience for the funny bits.”

When Clara emerged from the TARDIS again, it was into ‘a dilapidated barn. In almost total darkness. Hard to tell the period. There’s a hole in the roof... a set of ladders, leading up to a hayloft... the

cramped hayloft. There’s a tiny window – through it we can see stars. Below the window, there’s a miserable little bed. A child-sized bump under a scrap of blanket. A pile of books by the bed.’ As Clara hid in the barn, the speakers whom she overheard were described as: ‘Two pairs of feet have arrived next to the bed – the MAN and WOMAN. Old shoes, seen better days.

Again, the period is unclear.’

The final scenes of the Doctor at the end of the episode were then set back at the Fifty Room rather than in the TARDIS.

“I even read the scripts that I’m *not* directing because I love it so much,” commented Douglas Mackinnon of his work on *Doctor Who*. Receiving the drafts of *Listen*, the director was delighted. “There was a shiver down my spine right away,” he told *Doctor Who Extra* as he recalled reading the barn scene and realising that the boy whom Clara encountered there was the young Doctor. Speaking to the *Daily Record*, he commented, “When I discovered I was going to get *Listen*, written by Steven, I felt so lucky. It’s Steven at his peak, and *Listen* is one of the best things that he’s written – ever. Even if I didn’t have the privilege of directing it, I’d still say it was amazing. Although it travels big time, through time and space, it has a big conclusion to it. It’s a bit of a love letter to the show itself and really explores the Doctor in a particular way. And it’s got a message for children and adults, that’s beautiful and poetic.” Watching a lot of ghost stories in preparation for the episode, Mackinnon knew that it was necessary for him to get the ambiguity of the Doctor’s fears just right... presenting

Connections: Tools of the trade

▶ The Doctor uses his psychic paper – introduced in *The End of the World* [2005 – see Volume 48] – for the first time in his new incarnation when talking to Reg. The Doctor’s sonic screwdriver is also in evidence aboard the TARDIS.



Connections: Magic finger

▶ When the Doctor puts Rupert to sleep with a press from his fingertips to the boy's temples, he was apparently using a similar skill to that used on Paterson in *Survival* [1989 – see Volume 46].



the story in such a way that it would be up to the viewer to decide if the Time Lord's theory was true or false.

Initially, Mackinnon's team scouted for a barn location which would be suitable... whereupon production designer Michael Pickwood revealed that the barn from the 50th Anniversary Special *The Day of the Doctor* was still in storage.

Draft 2 of *Listen* was prepared on Tuesday 4 February and subsequently became the readthrough script. In this version, the Fifty Room in Victorian times had been dropped and the action relocated to the TARDIS. The Doctor was not yet sitting up a tree watching the scene in Africa. This draft was now very close to the

shooting script, omitting the references to Strax and Clara guessing that the Doctor is scared when he summons her into his ship. The dialogue about the TARDIS' telepathic interface was expanded and the Doctor's comments about turning off his ship's safeguards was added. The children's home was now located in Gloucester in the mid-nineties, and Orson Pink was introduced to Clara aboard the TARDIS. There were numerous small changes to the sequencing of dialogue, and it was in this version that the barn became firmly identified as the barn from *The Day of the Doctor*.

Before the readthrough, a test day was conducted on several key moments of the episode in Studio 4 of Roath Lock on Tuesday 11 February; at the same time, work continued on *Deep Breath* [2014 – see Volume 76] and *Into the Dalek* at the BBC premises. Scheduled from 7.30am to 7pm

Below:

Rupert Pink
– AKA Danny.



this saw the team testing camera filters and also effects of the sheet lifting on Danny's bed, plus the ageing make-up which would transform Samuel Anderson into Orson Pink. Shots of the candlelit TARDIS interior were also tried out. This required Jenna Coleman (released from the main unit by 4.30pm) and Samuel Anderson. Although he had received the script in advance, Anderson had assumed that he would only be required for the present-day scenes as Danny. "I found out I was playing a second character on the day of the readthrough," he told *Radio Times*. "The script came out really late so I was on the train trying to learn my bit, trying not to sound too rubbish. I whizzed through the script then went straight back to my part."

Late readthrough

Also scheduled were rehearsals with Clara and Rupert. Playing Rupert – Danny's younger self – was 11-year-old Remi Gooding from Earley whose mother was a dancer and whose siblings had been involved with dance competitions and groups. "Mum told me one day after school there were auditions for *Doctor Who* and asked me if I'd want to do it. I said definitely," the young actor told *GetReading*. After three auditions, the youngster secured the key part in the episode. Playing the mysterious figure under the bedding in Rupert's room was Kiran Shah, an actor and stuntman of a little over four foot in height; born in Nairobi in Kenya and raised in India, his family had subsequently moved to England where he began his film career in the late 1970s, often doubling child performers in numerous major productions.

The readthrough for the two Block 2 episodes – *Listen* and *Time Heist* (Episode 5) [2014 – see page 100] – was then held



Left:
Colonel Orson
Pink, time
pioneer.

in GF 68/69 on Tuesday 11 February, with the BBC Interactive cameras present to capture material for *Doctor Who Extra*. Although planned for a 5.30pm start, this ran late due to production by the main unit on *Deep Breath* and *Into the Dalek* which included the tube scenes for the Dalek story; this material had required Peter Capaldi and Jenna Coleman who were released as soon as possible to join the rest of the cast. "Sorry to keep you waiting. We were stuck down a tunnel covered in gloop," apologised Capaldi on his arrival. The show's star was very impressed with the script, feeling that the quiet and small-scale nature of the tale gave the supernatural atmosphere of a ghost story rather than a large epic. Coleman was also intrigued by the cyclic nature of the Doctor's desire to investigate his own fears becoming the original cause of that same fear; "We call it a Moffat loop," she told *Doctor Who Extra*.

Also in the cast as Reg, the man at the children's home, was Robert Goodman; Goodman had started in television playing minor, often uncredited roles and on *Doctor Who* had worked on various serials going back to *Nightmare of Eden* [1979 – see Volume 31], through to *The Trial of a Time Lord* [1986 – see Volume 42]. ■

'THE WEEK CONCLUDED ON THE
TARDIS SET ON FRIDAY 21 FEBRUARY
IN STUDIO 4 AT ROATH LOCK.'



Production

The shooting script for *Listen* was issued on Wednesday 12 February. Recording for Block 2 then commenced on Monday 17 February; the Block 1 team under director Ben Wheatley was still at work at Roath Lock and required Peter Capaldi and Jenna Coleman for some of their sequences on *Deep Breath* and *Into the Dalek*. Meanwhile, Douglas Mackinnon's team set up to record from 10am to 9pm at The Rest, a derelict Grade

II listed property and former convalescence hotel in Porthcawl, a coastal town to the west of Cardiff. This would become the West Country Children's Home for much of the shoot, but the team began by blacking out the windows of various rooms which would feature in the montage illustrating the Doctor's theory. The old lady in the modern bedroom was recorded first, followed by the little boy seen in the wartime setting and finally the little girl in the Roman chamber. Concurrent with this,

Connections: Suited and booted

► Orson Pink's spacesuit carries the SB6 designation, as with the protective garb worn on Krop Tor in *The Impossible Planet* [2006 - see Volume 53] around the forty-second century. Similar suits had appeared in *42* [2007 - see Volume 55], *The Waters of Mars* [2009 - see Volume 61] and *Hide* [2013 - see Volume 73] (in

which Clara had seen the Doctor wearing such a suit).



a second camera recorded shots of various children saying "just a dream" and also recording wild tracks for scenes in the children's home.

Having finished with the main unit, Capaldi and Coleman arrived on location at 4.30pm. The stars had a rehearsal of the Rupert scenes with Remi Gooding and then recorded Gooding's material for the scenes of Rupert talking to Clara from his bedroom window and then meeting Clara when she entered his bedroom. As the weather was fair, the standby sequences of the Doctor talking to Reg did not need to

be pressed into use as cover and so Robert Goodman was on standby only for the day.

Back at The Rest on Tuesday 18, work was scheduled from 9am to 8pm; the main cast again worked with this unit while Block 1 concluded work at Roath Lock. With the blackouts in place, recording

began with the scenes involving Reg in the reception area (clearing Robert Goodman) and then continuing with the Doctor and Clara in the corridors of the ground floor. Ascending to the upper room used for Rupert's bedroom, rehearsals for the scene with young Danny were held followed by recording through to Clara's investigation of the space below the boy's bed. "Remi was great from day one... and very good fun to have about," Peter Capaldi told *Doctor Who Extra*. At the end of the day after dusk, shots of Rupert looking down on Clara were recorded from a first floor window. In tandem with all this, plate shots of the coastline near the building were recorded to form the basis of the 'wilderness planet' which Orson had arrived on.

Ageing make-up

The BBC Interactive crew was again present when the unit returned to The Rest on Wednesday 19; the cameras covered the 'white background' photocall for Gooding as Rupert and were then present for the next part of the bedroom scene, running from Clara showing Rupert that there was nothing under the bed through the appearance of the figure played by Kiran Shah to the entrance of the Doctor. Gooding could only work until 6.30pm with a 9am start, and so the rest of recording through to 8pm covered the short sequences of Clara and the Doctor in the first floor corridor. Following the wrap, Mackinnon and director of photography Suzie Lavelle undertook a recce of the TARDIS set in preparation for Friday's work in studio.

Day 4 - Thursday 20 February - was the final day at The Rest and the last with Gooding who told *GetReading* of his week on *Doctor Who*: "That was awesome,

Below:

Reg works at the children's home "most nights".





it was really good fun.” BBC Interactive was again present for the shoot which, between 9am and 8pm, concluded the material in Rupert’s bedroom and in the evening performed a few pick-up shots for the establishment’s exterior. This was also Shah’s last day on the production.

The week concluded on the familiar TARDIS set in Studio 4 at Roath Lock on Friday 21, with work between 7.30am and 7pm covering Clara guiding the TARDIS telepathically, Clara asking the Doctor for a favour, and then Clara discovering the identity of the spacesuited figure and learning about his family heirloom. Samuel Anderson spent the day in aged make-up as Danny’s apparent descendant. During

the day, a recce was staged on the set for Orson’s base (constructed adjacent to the TARDIS set in Studio 4) and tests were made on the lenses which would be used for the tilting effect in the depressurising sequence.

Following the weekend, the team went back out on location with Day 6 (Monday 24 February) being the first of two days at the restaurant where Danny and Clara had their date. The venue for the disastrous romance was the Mimosa at Mermaid Quay in Cardiff Bay, close to the Roath Lock Studios, and once blackouts had been erected to give the illusion of night then recording ran from 9am to 8.30pm. The Mimosa provided its own staff to appear as

Above:

A formative experience for Rupert Pink.



Above:
Farewell
to Orson!

those seen on screen as Clara and Danny's awkward assignation moved towards its unhappy conclusion. With the interiors for Coleman and Anderson's scenes complete, after night had fallen the crew moved outside to cover the exterior shots of the bad date.

Connections: Tolling bell

► When the TARDIS appears to be under attack in Orson's breached base, the ship's Cloister Bell - originally introduced in Part One of *Logopolis* [1981 - see Volume 33]

- is heard tolling to confirm the emergency.



The same day, Samuel Anderson's recurring role as Coal Hill School teacher Danny Pink was formally announced by the BBC. That evening, Peter Capaldi (who had not been needed that day) appeared in costume at the BBC Worldwide Showcase - a four-day trade event for international broadcasters - in Liverpool, emerging from the TARDIS

to talk with BBC One chat show host Graham Norton. Steven Moffat was also present at the major promotional opportunity, representing two of the BBC's main drama brands: *Doctor Who* and *Sherlock*. "As a lifetime follower of the show, I'm delighted to see its global success. And I'm looking forward to sharing with the world the very exciting journey the new series is taking us on," commented Capaldi to the press after the event.

Doctor Who's star was back on set the next day when the team concluded their work at Mimosa between noon and 10.30pm; BBC Interactive was again present and during the morning the team had carried out a further recce of the space required for the TARDIS roof shot in Studio 2 and a further look at Orson's base. While

the scenes of the disastrous date were completed with Coleman and Anderson on location, from 4pm, Capaldi and his stunt double Ron Pavey rehearsed the flying wire material scheduled for the following day with stunt arranger Crispin Layfield and wireman Max Schofield; Capaldi had done very little wirework before but found the experience to be rather fun. At the restaurant, the actors playing dining guests also recorded shots saying “it’s just a dream” for a montage with a second camera during the day. Once the interiors had been completed behind the blackouts – and Chester Durrant appearing as the spaceman who intruded on proceedings – Capaldi joined the team for the exterior scenes of Clara watching herself (with Kally Davis doubling for Coleman in shots requiring both Claras). It was during this work that Capaldi took time out to chat to a young fan. Adama McCullough had been visiting Cardiff with her daughters and had stumbled upon the previous day’s shoot. Her youngest daughter, five-year-old Roxaan, was autistic and had been very worried that when the Doctor changed from being Matt Smith (as screened on

Christmas Day), the new Doctor might not want to have adventures with her. Adama explained about Roxi’s concerns to the crew who advised her to return the next day with her daughters. In her Dalek costume, Roxi was met on the Tuesday night by Douglas Mackinnon who took the family to meet Capaldi and Coleman. “Look. Can you see who is there?” asked Capaldi, showing a photograph on his phone of him standing with Matt Smith and Coleman on the day when the regeneration had been recorded. “You, Matt and Jenna,” replied Roxi. “They say it’s okay for me to be the Doctor, so I hope you think it would be okay for me to be the Doctor too,” said Peter reassuringly. A video of this exchange was posted on the internet shortly afterwards and attracted considerable attention.

Connections: Day of the barn

▶ The barn where the TARDIS arrives is the same one seen in *The Day of the Doctor* [2013 – see Volume 75] confirmed by a clip of the War Doctor from that anniversary episode. Reference is made to ‘the Academy’, presumably the Prydon Academy as attended by the Doctor and first mentioned in *The Deadly Assassin* [1976 – see Volume 26].



Wirework

Danielle Gusmaroli of the *Daily Mail* wrote up the location shoot on Wednesday 26 under the title *Doctor Who star Peter Capaldi smuggles a hot water bottle... while Jenna Coleman struts in a black minidress and patent heels on set in Wales*. Images from the Tuesday night shoot were used to emphasise the February cold as the team recorded at Mimosa.

Back at Roath Lock on Wednesday 26, recording was scheduled for 11am to 10.30pm to include the complex wirework sequences of Orson rescuing the Doctor from the depressurising cabin. Crispin Layfield supervised the stunt sequences with Pavey doubling for Capaldi in some

Left:
Hanging
around on set.





'THE SCENES IN ORSON'S BASE AT THE
END OF THE UNIVERSE WERE
COMPLETED ON THURSDAY 27 FEBRUARY.'

Connections: Monster memory

► The recovering Doctor's exclamation of "Sontarans! Perverting the course of human history!" is the same as when he recovered from his third regeneration in Part One of *Robot* [1974/5 - see Volume 22] as he recalled the events



of *The Time Warrior* [1973/4 - see Volume 20].

of the more hazardous shots, and Samuel Anderson back in Orson make-up for both recording and another photocall in Studio 9 (an area normally used by the BBC One drama *Casualty*); "Like Tom Jones!" exclaimed the actor of his older alter-ego. The *Doctor Who Extra* team was present to have a tour of the Orson base set from Anderson. During the day, Coleman had a costume fitting for *Time Heist*, and once the wirework

was complete, the team moved from Studio 4 to Studio 2 to record the the Doctor sitting atop the TARDIS against a greenscreen. Meanwhile, Orson's base was redressed, and the rest of the evening was spent with the Doctor and Clara meeting Orson and learning about his existence on his wrecked command deck.

The scenes in Orson's base at the end of the universe were completed on Thursday 27 - Day 9 - when recording in Studio 4 was scheduled for 10am to 9.30pm with BBC Interactive again on set. Only Capaldi, Coleman and Anderson were required for this material. The week's work then finished again in Studio 4, this time with the crew at work on the standing TARDIS set, again with scenes of the three regular cast members, kicking off with the Doctor's candlelit ponderings and concluding with his notion that everyone shares the same dream. The monitor footage of Orson was recorded as an insert on the corner of the spaceship set, along with the shot of Clara looking out at the 'wilderness planet' from the safety of the vessel.

When work resumed on Monday 3 March, Mackinnon and the team worked on *Time Heist*. Tuesday 4 (Day 12) was scheduled for work from 7.30am to 7pm at Roath Lock, starting with scenes of

Right:

The Doctor has a new dilemma.





the Doctor, Clara and Orson in the TARDIS including Clara's attempts to get the vessel moving while the Doctor was out of action. After this, the team resumed work on *Time Heist*. During the day, a splinter unit had handled a number of insert shots for both episodes of Block 2; in the case of *Listen*, this included close-ups of Clara setting up the toy soldiers in Rupert's bedroom (with a hand double for Coleman), shots of a teddy bear and toys for the wartime bedroom, greenscreen shots of debris for the breaching of Orson's base, and also part of the scene where Clara saw Orson's "family heirloom".

Return to the barn

The next recording for *Listen* was over a week later on Friday 14 March (Day 20). After recording sequences for *Time Heist*, the team relocated to the set for Danny's home which was located in Studio 6, normally used by the BBC Cymru soap *Pobol y Cwm*. Work through to the 7.30pm wrap then covered the scenes with Clara and Danny at the adventure's conclusion.

After the weekend, some more TARDIS scenes with Clara and Orson were recorded amidst work on *Time Heist* on Monday 17 March, with a playback of the wirework showing the peril which the Doctor found himself in as he opened the base door. Next day, after recording scenes for *Time Heist* at the Hadyn Ellis Building in Cardiff, the crew relocated to Bute Park where – among other material – three blue screen sequences for *Listen* were recorded before the 9pm wrap; Orson being dropped off by the Doctor and Clara, the Doctor atop a tree in the African veldt and an insert of Clara being freaked out by the shadows at the children's home.

Doctor Who nurses 'head injury' as Peter Capaldi shoots new scenes for forthcoming eighth series up a tree in Cardiff wrote Nola Ojomu in the *Daily Mail* on Wednesday 19 March, which revealed how concerns that the actor had sustained a gash to his forehead were – according to a 'source' – simply 'just make-up and part of an upcoming storyline'. The rest of the item focused on scenes for *Time Heist* and the costumes sported by the show's stars. Meanwhile back at Roath Lock, following more work on *Time Heist*, the time before the 8pm wrap was spent in Studio 2 recording all the material between the Doctor and Clara at the latter's flat.

Thursday 20 March – Day 24 – saw the focus return to *Listen* with recording of the barn scenes in Studio 4; these only required Jenna Coleman of the main cast, working from 7.30am to 6pm and then being released for the Block 3 readthrough while

Left:

Clara thinks about Danny.

Connections: Quote unquote

▶ When Clara tells the boy, "If you're very wise and very strong, fear doesn't have to make you cruel or cowardly," she was echoing the Tenth Doctor who said his promise on choosing his name was "never cruel or cowardly" in *The Day of the Doctor* [2013 – see Volume 75]. Her later comment, "Fear makes companions of us all," echoes what the Doctor told Barbara in *The Forest of Fear*, the third episode of *100,000 BC* [1963 – see Volume 1].

Above:
Clara travels
into the
Doctor's past.

recording material with only the boy (who had been cast for his resemblance to a photograph of William Hartnell as a child) continued to 7pm. There was then a minor celebration for cast and crew later that evening at the Salt cocktail bar in Cardiff as the end of the block drew near.

Only Samuel Anderson was required for work on *Listen* on Friday 21 March with

Connections: Gimme a hug

▶ As established in *Deep Breath* [2014 - see Volume 76], the Doctor is still not a hugging person...



Interactive again present alongside the main crew; from 3.15pm to 2am, the team was due to record at Uskmouth Power Station (used on various episodes since *Rise of the Cybermen/The Age of Steel* [2006 - see Volume 52] in November

2005 and most recently on *Into the Dalek* in January 2014) which was where the monitor footage of Orson departing on his mission 100 years into Clara's future was filmed among numerous scenes performed by the rest of the cast for *Time Heist*. Safety was of paramount concern in the industrial venue while this material was shot.

A second unit shoot took place for Block 2 on Monday 24 March between 1pm and midnight, working in tandem with the Block 3 crew. Douglas Mackinnon recorded material for *Listen* and *Time Heist*, first of all completing scenes for *Time Heist* and then clearing the scenes of the Doctor and Clara in the TARDIS, releasing Capaldi to Block 3 by 8.30pm. Shots of the TARDIS monitor seen over Clara's

shoulder were then completed before Coleman went for a Block 3 costume fitting. Following this, numerous other inserts were captured for both episodes, including a plate shot of the TARDIS for the Doctor atop the police box, Rupert's bedspread hitting the floor of his room, plate shots of the barn and also shots of the toy soldier in the barn. It had been planned that a splinter unit would record an exterior establishing shot of Clara's flat at night at Beech House on the Hollybush Estate in Whitchurch, but this was dropped from the schedule.

On Tuesday 6 May, art director Vicki Stevenson doubled for Coleman for pick-up shots of Clara looking at the toy soldiers in Rupert's bedroom; these were recorded by the Block 4 crew with Douglas Mackinnon dropping by to take over for these cutaways during a second unit day at Roath Lock. Coleman herself also recorded similar inserts of Clara with the toy soldier



in the barn as part of Block 6's recording at Park Davies on the Mamhilad Park Estate on Monday 21 July, fitting in around work for the 2014 series' final two episodes. ■

Above:
A glimpse of
the future.

PRODUCTION

Tue 11 Feb 14 BBC Roath Lock Studios: Studio 4 (camera tests)

Mon 17 Feb 14 The Rest, Porthcawl, Mid Glamorgan (Bedroom 3 (Modern); Bedroom 1 (Wartime); Bedroom 2 (Roman); kids montage; Children's Home + Tree)

Tue 18 Feb 14 The Rest (Children's Home - Reception/Entrance Corridor/ Another Corridor/Rupert's Bedroom; Children's Home + Tree; A Wilderness Planet)

Wed 19 Feb 14 The Rest (Children's Home - Rupert's Bedroom/1st Floor Corridor)

Thu 20 Feb 14 The Rest (Children's Home - Rupert's Bedroom; Children's Home + Tree)

Fri 21 Feb 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Mon 24 Feb 14 Mimosa, Mermaid Quay, Cardiff Bay, Cardiff (Restaurant)

Tue 25 Feb 14 Mimosa (Restaurant; Restaurant Corridor/TARDIS; Restaurant - Street Outside - TARDIS; adults montage)

Wed 26 Feb 14 BBC Roath Lock Studios: Studio 4 (Orson's Base); Studio 2 (Space - Top of the TARDIS)

Thu 27 Feb 14 BBC Roath Lock Studios: Studio 4 (Orson's Base)

Fri 28 Feb 14 BBC Roath Lock Studios: Studio 4 (The TARDIS; Corner of Spaceship; A Wilderness Planet)

Tue 4 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS); Studio 3 (Children's Home - Rupert's Bedroom; Bedroom 1 (War Time); Orson's Base - Greenscreen; The TARDIS)

Fri 14 Mar 14 BBC Roath Lock Studios: Studio 6 (Danny's House)

Mon 17 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS)

Tue 18 Mar 14 Bute Park, Cardiff (Blue Screen - Ext TARDIS/The African Veldt - Top of a Tree/Children's Home)

Wed 19 Mar 14 BBC Roath Lock Studios: Studio 2 (Clara's Flat; Clara's Bedroom)

Thu 20 Mar 14 BBC Roath Lock Studios: Studio 4 (Barn)

Fri 21 Mar 14 Uskmouth Power Station, West Nash Road, Uskmouth (Spaceship)

Mon 24 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS; Space - Top of the TARDIS; Children's Home - Rupert's Bedroom; Barn)

Tue 6 May 14 BBC Roath Lock Studios: Studio 2 (Children's Home - Rupert's Bedroom)

Mon 21 Jul 14 Park Davies, Mamhilad Park Estate, Pontypool (Barn)

'ROBINSON CRUSOE AT
THE END OF TIME ITSELF. THE LAST
MAN IN THE UNIVERSE.'

Post-production

The dialogue for the man and woman heard by Clara in the barn was recorded at the Goldcrest studio facility in London on Tuesday 24 June 2014. A single new orchestral cue, composed by Murray Gold, was recorded for *Listen* running to 2'21"; this was performed by the BBC National Orchestra of Wales conducted by Ben Foster on Wednesday 16 July at Hoddinott Hall in Cardiff. For sound design, Douglas Mackinnon wanted a specific atmosphere for the sequence of the apparent 'attack' on Orson's base; the nature of the menace needed to be kept oblique... possibly being the sounds of the space vessel cooling and settling at night or maybe a true, physical menace. As such, sound effects editor Harry Barnes included some animal noises in the sound mix for these scenes.

Episode edits

Various trims were made to the episode. When Danny and Clara began their meal at the restaurant, Danny fiddled with a complicated array of cutlery laid on the table. "You work from outside in," explained Clara. "Yeah, I know," replied Danny. "Sorry, you were looking confused," apologised his date. "No, I wasn't," insisted Danny. "I'm doing it again, I'm embarrassing you," continued Clara as Danny assured her, "I'm not embarrassed." "I know you're not," agreed Clara, "not even blushing this time." "Blushing?" asked Danny. "Or any time," Clara added quickly. "I don't blush about cutlery," said Danny. "*Fear me, I am man!*"

teased Clara, immediately regretting her comment as Danny's face fell.

After Clara told Danny that Courtney could not concentrate on her work because her teacher's face was "too wide", she originally continued: "She kept shaking her head at me. Every time I looked at her. I asked her what was wrong, she said nothing, she was trying to see both my eyes at once!" Danny was now roaring with laughter, so she continued, teasingly: "It's not that funny. It's fairly funny." "Is there a safe way through this for me?" asked Danny. "Tricky, I've got my eye on you now," replied the English teacher. "Which eye?" asked her date. "Oh, he's got a sense of humour!" remarked Clara. "Which does not mean I find you funny in any way," assured Danny. "I blame Courtney," said Clara, with Danny agreeing: "I blame Courtney for everything."

The Doctor's declaration about the West County Children's Home was added in post-production, along with Clara's insistence that she never lived in a children's home. Originally - having returned the boy's wave - Clara stepped out of sight behind a tree, leaving the boy frowning. "Most screwed-up. Date. Ever!" pondered Clara while under cover. She then thought back to the Doctor asking her: "... when you talk to yourself... what if it's not you you're talking to?" Nervously she looked round to see if there was something on the other side of the tree... and for the tiniest moment heard a rustling which caused

Connections: Where?

▶ The Doctor apparently believes that Wally - the character created by Martin Handford for his children's puzzle book *Where's Wally?* published in September 1987 - could be found hidden in every book.



Connections: Marooned

► The Doctor describes Orson as 'Robinson Crusoe at the end of time itself' in reference to the shipwrecked castaway hero of Daniel Defoe's 1719 novel originally published as *The Life and Strange*

Surprising Adventures of Robinson Crusoe, of York, Mariner.



her to stop. Then the rustling was heard again and she looked at the shadows in the grounds. This was then to have cut to the Doctor meeting Reg, after which Clara moved around the tree, still hearing rustling in the shadows when the boy called down "What are you looking for?"

When Clara told Rupert that he had a "nice room", the boy originally replied: "No it isn't." "No, you're

right, it isn't," agreed Clara. "Why don't you have a nicer room?" "Cos I don't have a mum and dad," explained the boy. "I didn't know that," replied the teacher. "Of course, why would I know that?" "Because I'm in a home," stated Rupert. "Fair point. I'm very clever," said Clara. When the Doctor talked to Rupert about being scared, he originally added: "Your lungs are going like jet engines."

When Danny asked Clara about her coat in the restaurant, he originally continued: "When you came back through the door, a few seconds later, you weren't wearing

it." "I must have... left it," replied Clara, lamely. "In the street?" asked Danny. When Danny said that he knew when he was being lied to, he added: "I was a soldier, I'm a teacher, I really do know."

Unscripted Cloister Bell

After the Doctor told Clara that the TARDIS should be able to recharge overnight, Clara asked him: "Since when does the TARDIS need to recharge?" "Since now. Since I said so," retorted the Doctor. The sound effect of the TARDIS Cloister Bell was unscripted and added in dubbing.

In the barn, after the woman's voice told the child that he didn't have to be alone, the man's voice originally added: "That's an order!" "It's not an order," assured the woman. "You'll have to learn to obey orders if you're going to be a soldier!" insisted the man. As Clara realised the identity of the little boy, she recalled glancing at the Doctor while her hand was connected to the TARDIS' telepathic interface. As the couple opened the barn door, the man pondered: "Why does he always come to this place?" "I don't know. It's where he always hides when there's trouble," said the woman. Originally, the Doctor's conversation with Orson in the TARDIS came at the end of the sequence in the barn.

After the Doctor's babbling about Sontarans and perverting the course of human history, the Time Lord then continued: "Cleo! Take off that ridiculous disguise, Queen of the Nile!" "I'm sorry, I don't..." began a confused Orson as the Doctor asked about Clara. "She's fine," assured Orson. "Where is she?" demanded the Doctor. Clara's comments about how the Doctor would return to the barn one day were added in dubbing. ■

Below:
Clara is
impressed
with the view.



'CAPALDI WAS IMPRESSED WITH THE SCRIPT, FEELING IT HAD THE ATMOSPHERE OF A GHOST STORY.'

Publicity

Right:

The Doctor wants us to listen.

- ▶ *Listen* was one of five episodes for which – during July 2014 – both a post-production script and a poor quality partial assembly of the show itself ended up online due to an issue with the security of companies working with the BBC on overseas editions.
- ▶ A full preview of *Listen* appeared in issue 477 of *Doctor Who Magazine*, released on Thursday 21 August.
- ▶ A 33" trailer for *Listen* was released on Saturday 6 September, following the broadcast of *Robot of Sherwood*. On Tuesday 9, *Radio Times* promoted the episode with an interview between Jenna Coleman and Stephen Armstrong under the title *Should I stay or should I go?*. Mark Braxton made the programme the magazine's *Pick of the*

Below:

"It's okay. This is just a dream."



Day, describing it as 'an unnerving tale, part creepy, part confusing' alongside a colour photo of the Doctor next to his blackboard with 'LISTEN' written on it; the programme billing itself offered a shot of the spacesuited Colonel Orson Pink. However – as with the closing credits – Samuel Anderson was credited only as Danny Pink.

- ▶ The Scots newspaper the *Daily Record* chatted to Douglas Mackinnon on Tuesday 9 in *Scots director says Saturday's Doctor Who episode with Peter Capaldi will be best yet*. With the Celtic credentials of star, writer and director established, Mackinnon commented of Capaldi: "We have plenty of Scottish banter that gets a few sideways glances, between Peter and myself. We give each other tough love, if you like..."

There's no quarter given – I tell him routinely that he's just the twelfth choice for the part, and he tells me I've probably won a competition in the *West Highland Free Press* to direct *Doctor Who*!”

- ▶ On Wednesday 10 September at 6.30pm, regional BBC One magazine programme *North West Tonight* featured a report on Ian O'Brien of Manchester who had received an entry in *Guinness World Records* for the world's largest collection of *Doctor Who* memorabilia. Author Joanne Harris embarked on publicity for her *Doctor Who* short story *The Loneliness of the Long-Distance Time Traveller* (an ebook published on Thursday 4) on Thursday 11, chatting to Jonathan Lampon on BBC Radio Leicester at 11.45am and then Andy Potter on BBC Radio Derby at 2.10pm. Phil Ford – who had written the *Into*

the Dalek broadcast a couple of weeks earlier – could then be heard talking to Perry Spiller of BBC Radio Stoke on Friday 12 at 10.55am.

- ▶ Local schoolboy Remi Gooding's role in *Listen* was emphasised in *GetReading's Earley schoolboy set to star in front of millions in Doctor Who this weekend* on Friday 12; Gooding had made his first appearance on a West End stage in *Matilda the Musical* that week. The same day, the BBC released a 25" preview clip entitled 'What if no-one is ever really alone?' in which the Doctor ran his spooky theory past Clara.
- ▶ The BBC website released the 1'10" video *Looking Back on Listen...* on the day of the episode's broadcast which offered comments on the episode from Jenna Coleman and Steven Moffat.



Left:
The telepathic
TARDIS.

‘MICHAEL PICKWOOD REVEALED THE
BARN FROM THE DAY OF THE
DOCTOR WAS STILL IN STORAGE.’



Broadcast

- ▶ Scheduled for a 50-minute slot and introduced with the BBC One ident of the TARDIS passing by swimming hippos, *Listen* was screened on BBC One from 7.30pm to 8.20pm on Saturday 13 September, running against the end of a *Celebrity Special* edition of *The Chase* and the start of *The X Factor* on ITV. *Doctor Who* achieved a consolidated rating of over seven million and was the second most watched programme of the night, trailing *The X Factor* but beating *The Chase*. The episode scored a strong audience appreciation index of 82.
- ▶ Concurrent with the broadcast of *Listen* on BBC One, viewers of BBC Two Scotland tuned to *Proms in the Park* live from Glasgow Green could have enjoyed a rendition of Ron

Grainer's *Doctor Who* theme by the BBC Scottish Symphony Orchestra conducted by Stephen Bell and illustrated by a montage of clips including moments from *Deep Breath* and *Into the Dalek*.

- ▶ Released on BBC iPlayer after the transmission of *Listen*, the corresponding 10'54" *Doctor Who Extra* was also available on the BBC Red Button channel initially from 10.55pm on Saturday through to 1.45am the following morning and again at various times through to 10.55pm the following Thursday. Among others, this presented interviews with Steven Moffat, Peter Capaldi, Jenna Coleman, Samuel Anderson, Douglas Mackinnon, Remi Gooding and sound effects editor Harry Barnes.

Right:

The Doctor is perplexed by Clara's need for three mirrors.



On Sunday 14, BBC America released a 1'37" edition of *Doctor Who Insider* featuring Samuel Anderson and Jenna Coleman under the title *Doctor Who's Samuel Anderson on Playing Danny Pink & Texting Jenna Coleman*. BBC Three repeated *Listen* at 8pm on the Sunday evening to an audience of around 0.35 million. BBC America then offered a 42" *Doctor Who Inside Look* on Monday 15 September in which Capaldi, Coleman and Anderson discussed *Clara & Danny's Awful First Date*.

In February 2015, *Listen* was the first episode of *Doctor Who* to be nominated for the title Superior Achievement in a Screenplay in the Bram Stoker Awards, an accolade presented by the Horror Writers Association (HWA) for achievements in dark horror and fantasy writing; the winners were revealed at the World Horror Convention in Atlanta, Georgia on Saturday 9 May 2015 but the category was awarded to Jennifer Kent for the film *The Babadook*. In April 2015, the episode was also shortlisted for Best Dramatic Presentation (Short Form) at the Hugo Awards to be announced on Saturday 22 August; it lost out to an episode of the BBC co-production *Orphan Black*.



Left: *Doctor Who Extra*, available on the BBC Red Button channel.



ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Listen	Saturday 13 September 2014	7.30pm-8.20pm	BBC One	47'50"	7.01M (7th)	82

REPEAT TRANSMISSION

Listen	Thursday 18 September 2014	1.55am-2.45am ¹	BBC Two	47'50"	-	-
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¹ Signed repeat. BBC Two Scotland: 2.25am-3.15am

Merchandise

Right:

Behind the scenes with *Doctor Who Extra* on the DVD extras.

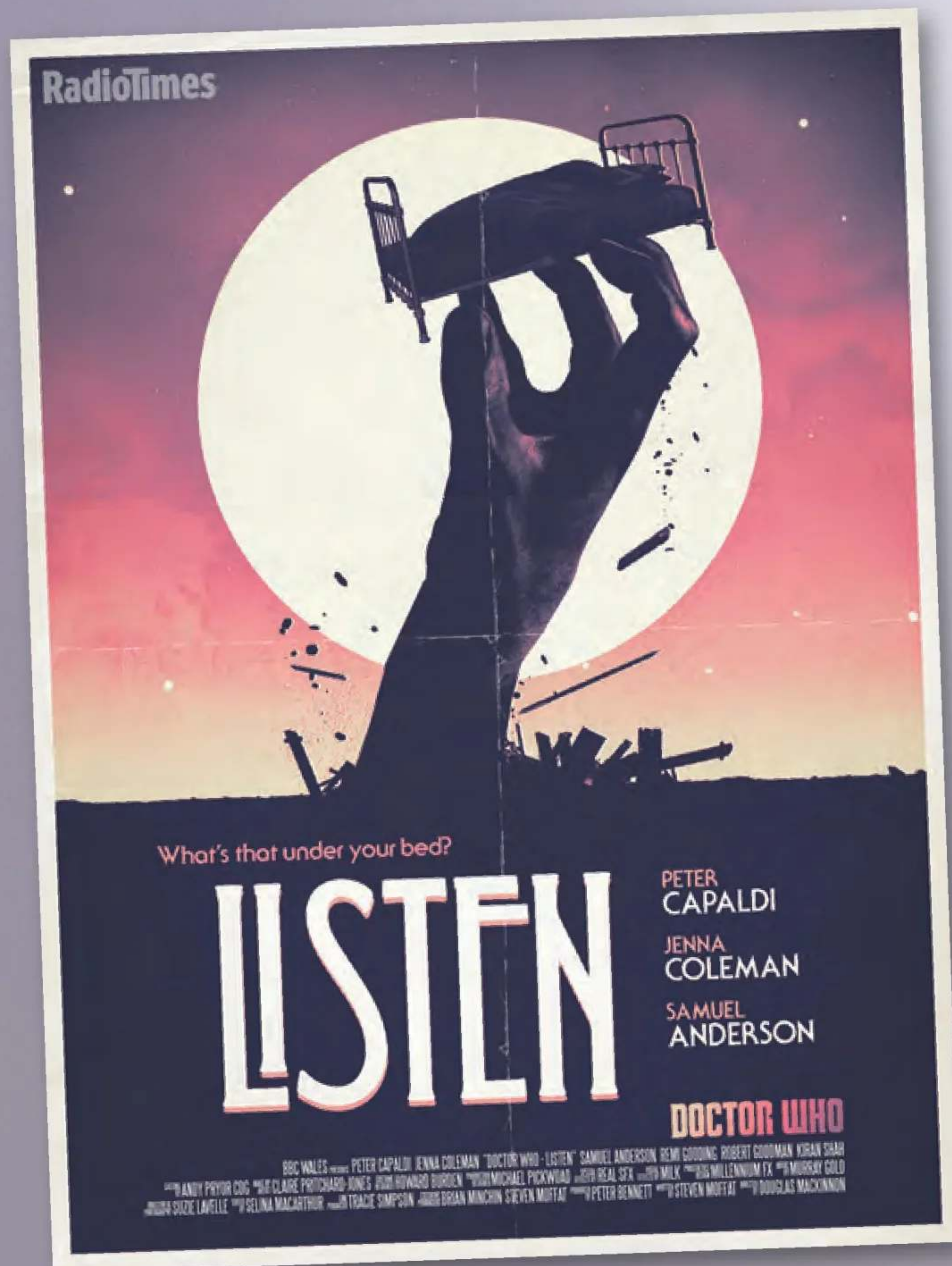
Stuart Manning's art print capturing the spirit of the episode was released by Big Chief Studios during October 2014.

Listen was included in the DVD and Blu-ray release of *Doctor Who: The Complete Eighth Series* by BBC Worldwide in November 2014. Extras included the corresponding edition of *Doctor Who Extra*.

Elements of the episode's score formed three cues on the three-disc set *Doctor Who: Series 8: Original Television Soundtrack* released by Silva Screen in May 2015. ■

Below:

Stuart Manning's art print for *Listen*.



Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
 with
Samuel Anderson.....Danny Pink¹
Remi Gooding.....Rupert Pink
Robert Goodman.....Reg
Kiran Shah.....Figure

¹ Also plays Colonel Orson Pink

UNCREDITED

Dan Jones.....Barman
Chengshee Griffiths.....Waitress
Ankur Sengupta.....Waiter
Nathan Sorby, Rachel-Vaughan Jones.....Diners Tall Couple
Euan Allen, Steph Powell, Calvin Clark, Michael Omirin, Lekan Latinwo, Jason Totterdell, Amelia Cobner, Aliyah Harfoot, Katie Powles, Johannah Johnson, Tamara Lyons, Funminiya Obilade, Rachel Bond, Francesca Peets, George Bennett, Sam Herschel.....Diners
Max Phelps.....Wartime Boy
Ellie Jones.....Roman Girl
Jennifer Denning.....Old Lady
Amy Stuckey.....Arm Under Bed
Chloe Winkley, Brandon Cooper, John Carter, Morgan Cockram, Lewis Cole, Lewis James, Nico Ablade, Ellie Pirie, Ashley Obi, Karina Tang, Colin Davis, Josh Rupensinghe, Bea Espura, Sharon Obi, Divine Utonga.....Children
Vicki Stevenson, Kally Davis...Doubles for Clara
Chester Durrant.....Man In Spacesuit
Ayaisha Griffith, Rae Carpenter, Richard Atkin, Tim Reid, Courtney Taylor.....Passers/'It's Just a Dream'
Matthew Doman, Stuart Plant, Frankie Ward.....Ground Staff

Matthew Doman.....Man [Barn]
Rupert Farley.....Man [Barn: voice]
Rhianwen Bailey.....Woman [Barn]
Alison Dowling.....Woman [Barn: voice]
Michael Jones.....Boy in Barn
Samuel Robson-Brown.... Double for Boy in Barn

CREDITS

Written by Steven Moffat
 Producer: Peter Bennett
 Director: Douglas Mackinnon
 Stunt Coordinator: Crispin Layfield
 Stunt Performer: Robert Pavey
 1st Assistant Director: Scott Bates

Below:
 Clara's flat –
 smaller on
 the inside.





Above:

The grungy set of Orson Pink's end-of-the-universe base.

2nd Assistant Director: James DeHaviland
[uncredited: Harry Bunch, Delmi Thomas]
3rd Assistant Director: Danielle Richards
[uncredited: Gareth Jones, Delmi Thomas]
Assistant Directors: Gareth Jones, Chris Thomas
[uncredited: Anna Evans, Harry Bunch, Medyr Llewellyn]
Location Manager: Paul Davies
Unit Manager: Iestyn Hampson-Jones
Production Manager: Simon Morris
Production Coordinator: Adam Knopf
Assistant Production Coordinator: Sandra Cosfeld
Production Assistants: Matthew Jones, Katie Player
Assistant Accountant: Bethan Griffiths
Art Department Accountants: Simon Wheeler, Maria Hurley
Script Supervisor: Steve Walker
Camera Operators: Martin Stephens
[uncredited: Mark Waters]

Focus Pullers: Jonathan Vidgen, Matthew Waving
[uncredited: Chris Williams, Trevor Speed, Neil Brown]
Grip: John Robinson [uncredited: Gary Shepherd, Jodi Clark, James Holloway]
Camera Assistants: Cai Thompson, Katy Kardasz, Gethin Williams [uncredited: John Davis, Hannah McKimm, Kristian Roosmalen, Max Friswell, Elliot Hale]
Assistant Grip: Sean Cronin
Sound Maintenance Engineers: Tam Shoring, Christopher Goding [uncredited: Abdul Amoud]
Gaffer: Mark Hutchings
Best Boy: Stephen Slocombe
Electricians: Gafin Riley, Andy Gardiner, Bob Milton, Gareth Sheldon [uncredited: Steve Guy]
Supervising Art Director: Paul Spriggs
Art Director: Vicki Stevenson
Stand by Art Director: Jim McCallum

Set Decorator: Adrian Anscombe
 Production Buyer: Holly Thurman
 Prop Buyers: Donna Shakesheff, Helen O'Leary
 Draughtspersons: Kartik Nagar, Julia Jones
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Matt Ireland
 [uncredited: Ian Davies]
 Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths
 [uncredited: Ian Redmond]
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels,
 Lawrie Ferry, Matt Ferry, Julian Tucker,
 Mark Painter, Joe Painter
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Costume Supervisor: Claire Lynch
 [uncredited: Beckie Nowicka]
 Costume Assistants: Katarina Cappellazzi,
 Gemma Evans, Charlotte Bestwick
 [uncredited: Simon Marks, Angela Jones,
 Nicola Rodd, Michelle McGrath]
 Make-up Supervisor: Amy Riley
 Make-up Artists: Ann Marie Williams, Emma Cowen
 [uncredited: Roz Wilkins, Lisa Pugh, Cat Williams,
 Sarah Astley-Hughes]
 Unit Medic: Glyn Evans
 Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust,
 Carmen Sanchez Roberts
 VFX Editor: Joel Skinner
 Post Production Coordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox

Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Mark Hardyman
 Colourist: Gareth Spensley
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 With thanks to the BBC National Orchestra of Wales
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Script Editor: David P Davis
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys
 [uncredited: Tim Hunt]
 Costume Designer: Howard Burden
 Make-Up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Editor: Selina Macarthur
 Production Designer: Michael Pickwood
 Director of Photography: Suzie Lavelle
 [uncredited: Mark Waters]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC[Cymru Wales
 Drama Production
 © BBC MMXIV



Left:
 The Doctor
 works it out
 by candlelight.

Profile

SAMUEL ANDERSON

Danny Pink/Orson Pink

Right:
Samuel
Anderson in
Witless in 2016.

Born Samuel Lee Anderson on 27 April 1982 in Handsworth, Birmingham, he is the son of Jamaican father Samuel senior, and Irish mother Margaret (née O’Keeffe), who married in spring 1975. His mixed heritage is reflected in his Twitter handle @theblackpaddy. He has one sister, Corra.

The family moved to Perry Barr when he was 11. He attended Stuart Bathurst Catholic High School, Walsall.

An Aston Villa fan, Anderson dreamed of being a footballer or breakdancer. Discovering his cousin was attending a theatre class, he dropped out of A levels to attend an evening course at Birmingham Theatre School, based at the Old Rep Theatre. He next followed his cousin to London and trained for three years at the Academy of Live and Recorded Arts.

Within a week of graduating, Anderson was back in Birmingham on his first job, appearing in an episode of *Doctors* aired 17 October 2003.

At the time, Anderson was also involved in competition breakdancing but this and all acting work was halted for four months after a car crash in which he broke his sternum. He resumed work with an oranges advert shot in Madrid, then found guest roles in *The Afternoon Play: Sons, Daughters and Lovers* (2004) and *Hex* (2004).

Positive notices as Kwame in *Talkin’ Loud* (Latchmere Theatre in March 2004), soon helped win him a major stage role. *The History Boys* was a school drama written



by Alan Bennett and directed by Nicholas Hytner, with Anderson playing schoolboy Crowther. The show became a hit, running at The National Theatre from May 2004 to February 2006, before touring Hong Kong, New Zealand and Australia and culminating with a run at Broadway’s Broadhurst Theatre from April to October 2006. Anderson appeared in radio and movie versions, both released in 2006.

James Corden was among his onstage ‘classmates’ and wrote Anderson the part of Fingers in his new sitcom – this turned out to be *Gavin and Stacey* (2007). Anderson returned for a 2009 episode and attended Corden’s wedding in 2012.

Gavin and Stacey’s producers Baby Cow gave Anderson a starring role in BBC Four comedy pilot *Stuck* (2007). Earlier he enjoyed a recurring role in Channel Four’s *Totally Frank* (2005/6).

Anderson’s TV break came as police officer Ross Kirk in soap *Emmerdale*, appearing on screen from October 2007 to January 2009 and occasionally acting alongside series regular Jenna Coleman.

On leaving *Emmerdale* he found guest parts in *Casualty* (one episode in 2009; three as Kris Kingsley in 2012), *Doctors* (2009, 2011), *DCI Banks* (2011), *Bedlam* (2012), *Midsomer Murders* (2013), *The Job Lot* (2013) and *Death in Paradise* (2013),

as well as TV commercials for Carte Noir coffee (2011) and Ginsters pasties (2012).

Anderson auditioned twice for the role of Danny Pink, having been told it was for one episode. After winning the part, a text from Jenna Coleman made clear this was not going to be the case.

His joining the 2014 series was announced on 24 February 2014, Anderson saying in a press release: "I was so excited to join *Doctor Who*, I wanted to jump and click my heels but I was scared I might not come down before filming started. It's a quintessential part of British culture and I can't believe I'm part of it."

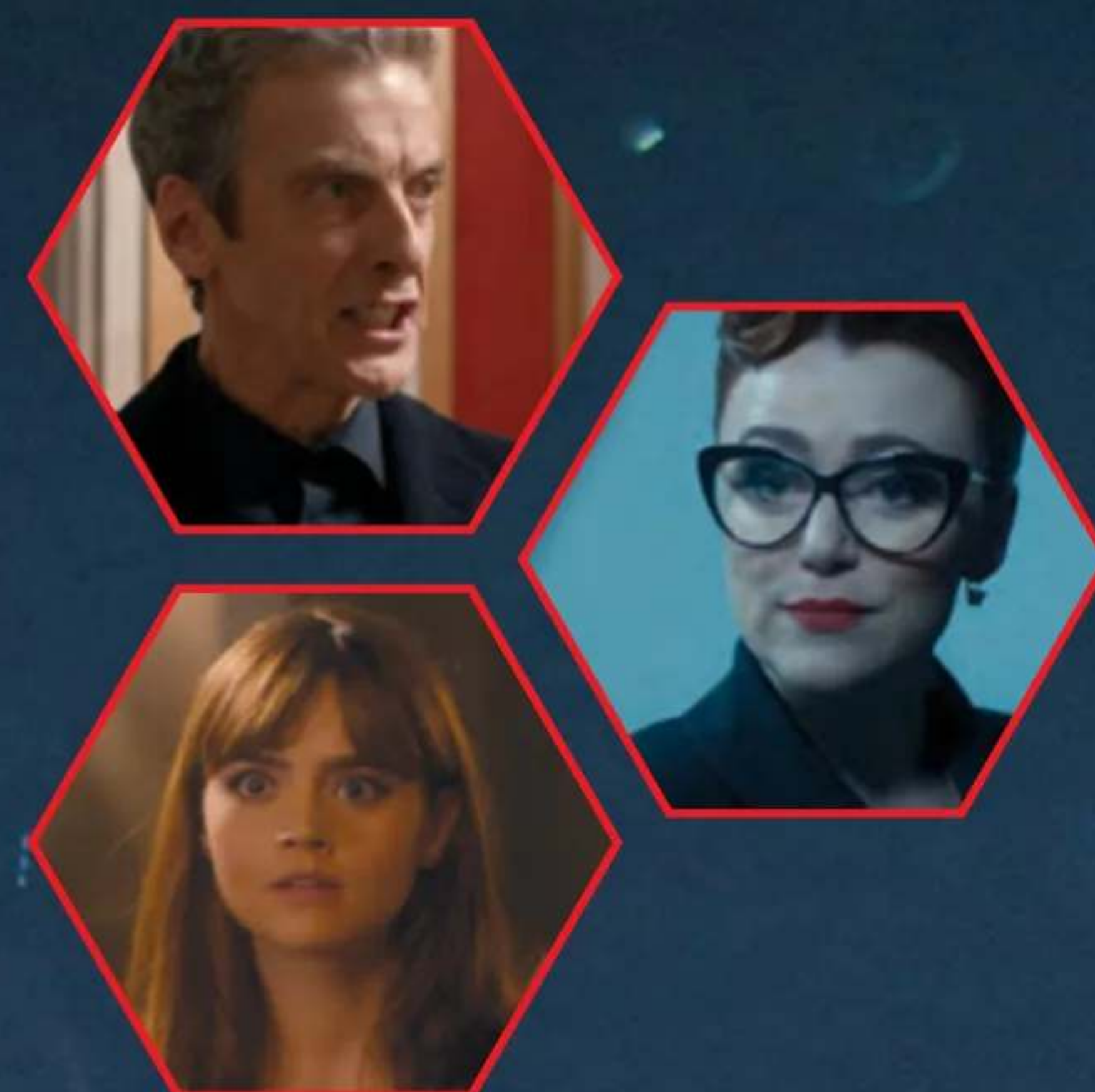
Steven Moffat commented: "What Sam's got is leading man presence and gravitas. He feels like he could have his own show – I'm sure he will at some point..."

Anderson debuted in *Into the Dalek* [2014 – see Volume 76], bowed out in *Death in Heaven* [2014 – see Volume 79], and made a cameo appearance in *Last Christmas* (2014).

Since then Anderson has taken a stage lead in *State Red* (2014, Hampstead Theatre), while TV roles have included Assistant Manager Daniel in two series of Sky 1 sitcom *Trollied* (2014/15) and guest spots in comedy *Witless* (2016) and drama *Moving On* (2016).

His film appearances include *Betsy and Leonard* (2012), *Pleasure Island* (2015) and Nicholas Hytner's *The Lady in the Van* (2015). ■





TIME HEIST

➤ STORY 246

The Doctor and Clara find themselves part of a gang breaking into the impregnable Bank of Karabraxos. How did they get there, what are they meant to steal and who is the mysterious Architect?



'THE DOCTOR
ROBS A BANK.'

Introduction

In this story the Doctor robs a bank. You might argue that this kind of criminal behaviour is not what you'd expect, but to be honest he has form. Often enough, even his clothes have been pilfered from some unguarded locker. His most audacious theft has to be stealing the TARDIS. We could probably frame a few excuses. In *The Chase* [1965 – see Volume 5] the Doctor suggests he had a hand in building it. In *The Deadly Assassin* [1976 – see Volume 26] we learn that the model he took was obsolete. And yet, with the Time Lords out of the picture, the TARDIS has been described as the

most powerful ship in the universe. Quite a steal!

Joining the Doctor and Clara on their mission are two light-fingered accomplices – Psi and Saibra. This foursome form a unit much like the larger TARDIS teams of the early Hartnell and Davison years. They are also reminiscent of gangs that the Doctor put together in *A Good Man Goes to War* [2011 – see Volume 68] and *Dinosaurs on a Spaceship* [2012 – see Volume 71].

The bank, however, has security. This story's monster is the Teller – a creature that can detect anyone attempting to defraud the bank and then turn their brains to soup! He follows in the footsteps

of other brain-draining menaces including the alien parasite in the Keller Machine from *The Mind of Evil* [1971 – see Volume 16], Crozier from Parts Five to Eight of *The Trial of a Time Lord* [1986 – see Volume 42] and the ‘Spoonheads’ in *The Bells of Saint John* [2013 – see Volume 72].

Of course, all isn’t quite as it seems. In common with a lot of *Doctor Who* in the early 2000s there’s a tricky time travel element to this heist. And when everything has finally been untangled we discover that all the Teller needed was love. A motivation that was going to explain the behaviour of the Krafayis in *Vincent and the Doctor* [2010 – see Volume 65], and was ultimately the



story of the ‘Crooked Man’ in *Hide* [2013 – see Volume 73].

Time Heist allows us to see the more rebellious and reckless side of the Doctor. And while Clara may seem reluctant to get herself tangled up in this risky venture, she soon enters into the spirit of things. It’s a formative experience that would lead to her – ultimately destructive – thirst for adventure that would be seen throughout the 2015 series. ■

Above:

All I need is love... the Krafayis in *Vincent and the Doctor*.

STORY

The Doctor is offering to take Clara on a new trip when the TARDIS telephone rings. The Doctor answers it – and the next thing he knows, he’s in a darkened basement clutching a memory worm! Clara is with him, sitting around a table along with a man with computer augmentations called Psi and a woman called Saibra. [1] They have all lost their memories but recorded messages inform them that they willingly agreed to have their memories wiped!

Responding to their voice prints, a case on the table opens, revealing a screen, on which a hooded figure appears. A modulated voice introduces itself as ‘the Architect’. He tells them they have agreed to rob the Bank of Karabraxos, the most secure bank in the galaxy. A team is already on its way to terminate them!

A few minutes later, Ms Delphox, head of bank security, is contacted

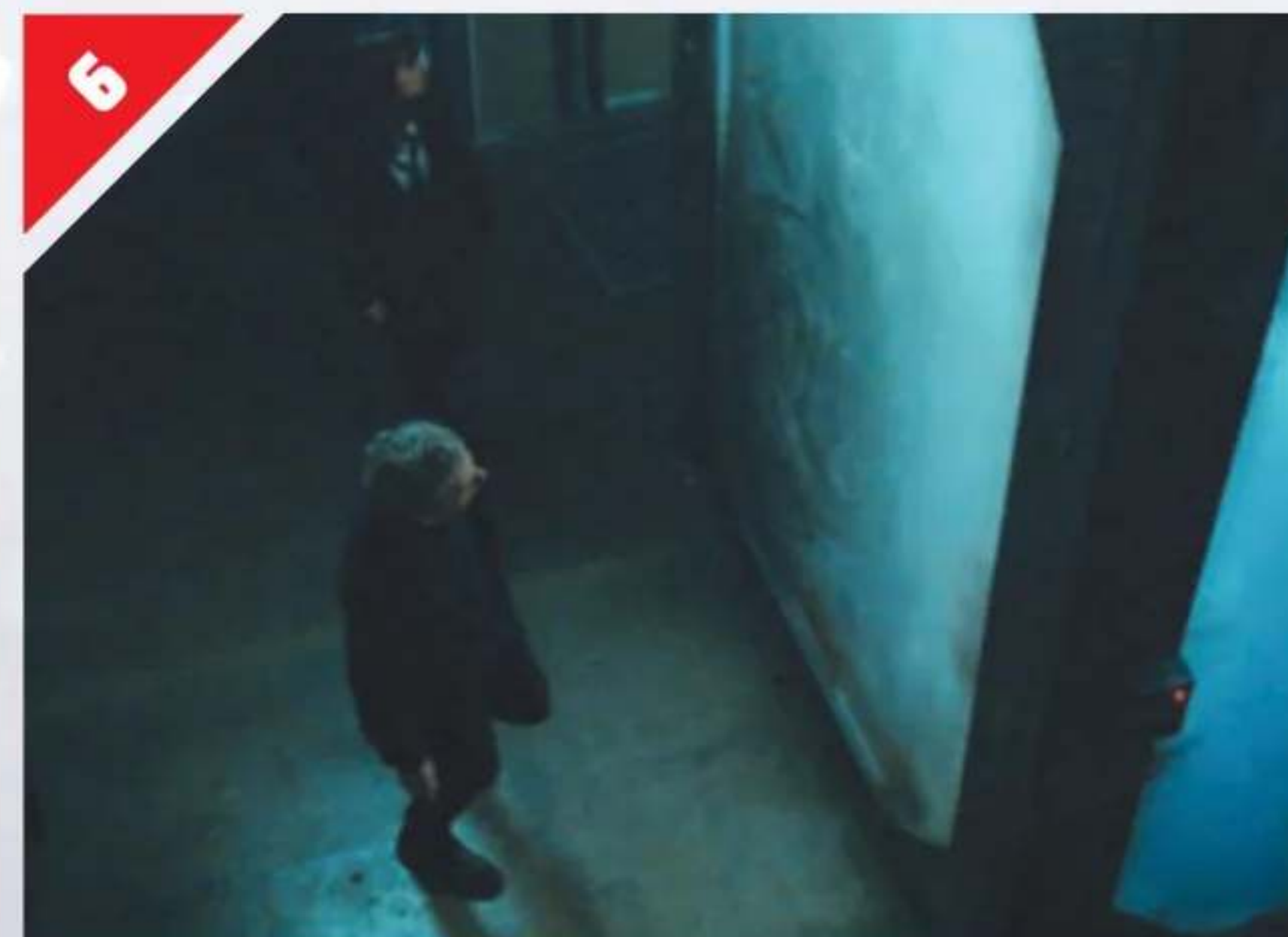
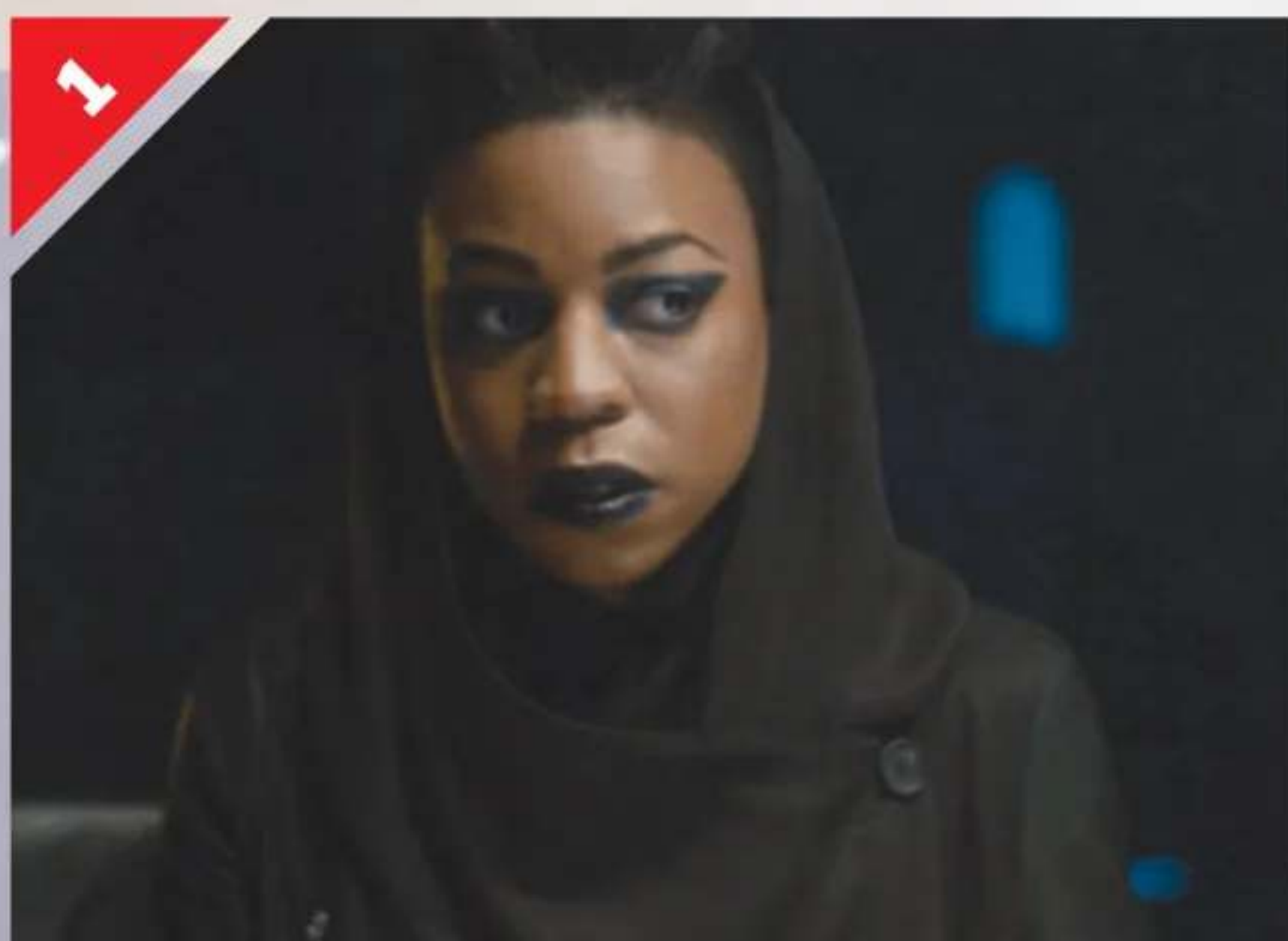
by a member of her team. They have all lost their memories, courtesy of the memory worms. Ms Delphox decides that if they have intruders at liberty in the bank, she will require the services of the Teller. [2]

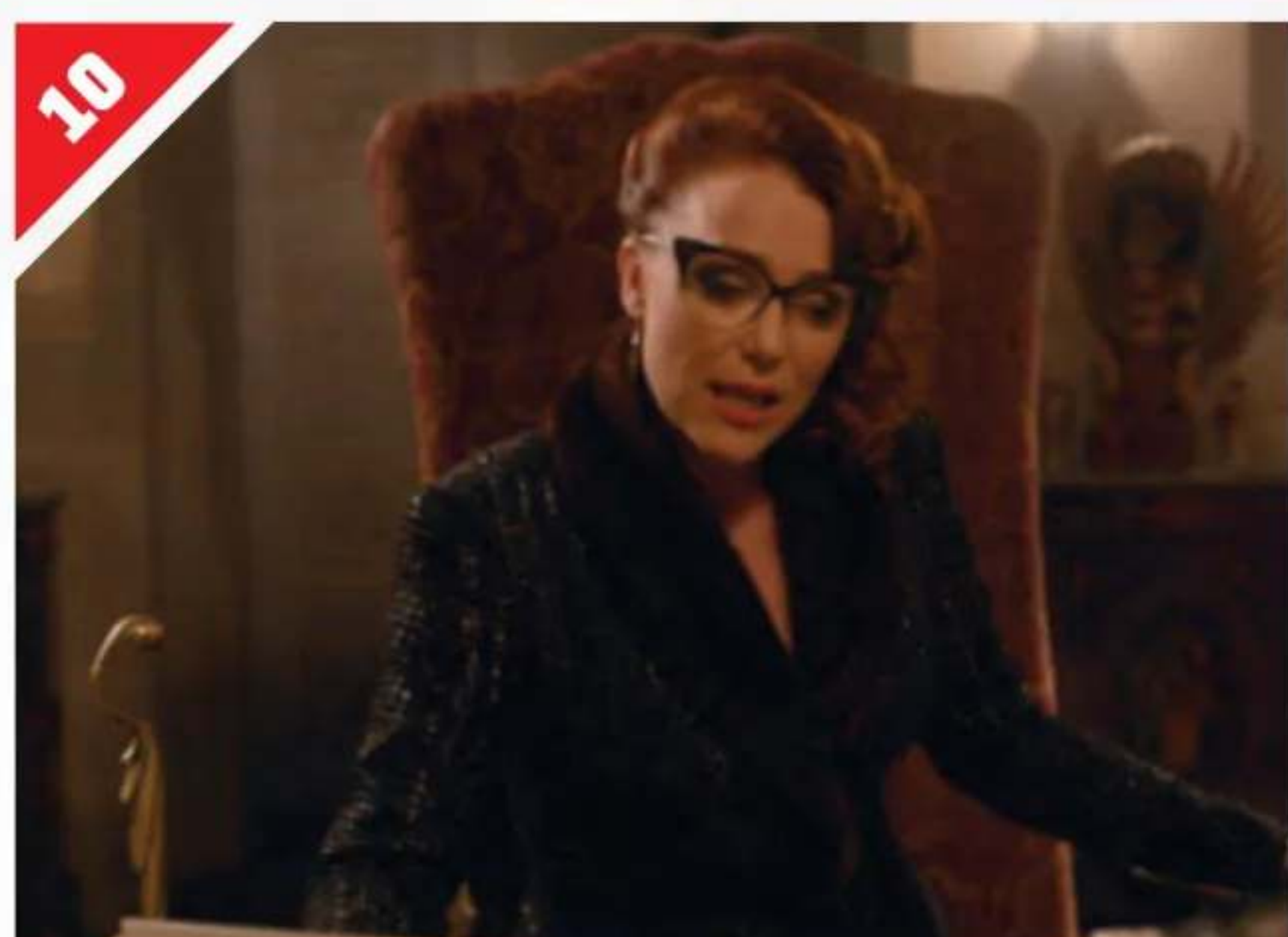
The Doctor, Clara, Psi and Saibra run. Psi is a hacker and bank robber, while Saibra has the ability to replicate other people. She adopts the form of a man in a suit and they enter the bank reception. [3]

Delphox enters with the Teller creature bound in chains. It has the ability to read minds. It detects criminal intent in the mind of one of the customers and turns his brain into soup. [4]

The Doctor and his companions enter a deposit booth where Doctor opens the case given to them by the Architect. It contains a bomb but rather than exploding, it sends the floor particles to another dimension. [5] They escape through the hole, then restore the floor.

In the basement they find another case left by the Architect, who must have





broken in to the bank before them. Inside are six hypodermics. An alarm sounds and they hide in the room containing the Teller. [6] It locks onto Saibra and the Doctor hands her one of the hypodermics, explaining that it is an “atomic shredder”. She uses it on herself and disappears.

The others escape through a ventilation duct. The Doctor finds another case by the door to a vault. The Doctor and Clara split up while Psi unlocks the vault. He hears Clara cry out as she is caught by the Teller. He downloads every famous burglar in history into his mind to lure the Teller away from her, [7] then uses the atomic shredder and disappears.

The Doctor and Clara return to the vault but it has an unbreakable atomic seal. But then a solar storm hits the planet and trips the system. [8] Whoever the Architect is, they’re in the future. The Doctor and Clara enter the vault but are captured by two of Delphox’s guards and taken to her office. Delphox

leaves them alone and the guards reveal themselves to be Psi and Saibra! [9] The atomic shredder was really a teleporter to a spaceship.

They enter the private vault to find Director Karabraxos waiting for them. [10] She orders Delphox, one of her clones, to send her the Teller. The Doctor now realises that he is the Architect after all and gives Karabraxos his telephone number and she exits as her bank faces destruction.

The Teller enters and starts to feast on the Doctor’s mind, removing the block on his memories. The Doctor remembers speaking to Karabraxos in her later years, where she told him she needed his assistance. [11] The Doctor then tells the Teller it is free and it opens a safe to reveal a female Teller. They use the shredders to return to the TARDIS and the Doctor delivers the Tellers to a deserted planet. [12] He drops off Psi and Saibra and returns Clara in time for her date with Danny.

Pre-production

Above:
Keeley Hawes
as Ms Delphox.

"Doctor Who robs a space bank. What more do you need to know?" was how Steven Moffat promoted *Time Heist*, the series' entry into the crime caper genre, on the BBC website. This was an idea which had been developed into a full script by Steve Thompson, Moffat's writing colleague on BBC One's series *Sherlock*.

Thompson himself had previously contributed to *Doctor Who* during Moffat's tenure as showrunner, writing both *The Curse of the Black Spot* [2011 – see Volume 67] and *Journey to the Centre of the TARDIS* [2013 – see Volume 73]. "Steven has had, for years, a yearning passion to write a bank heist story involving time travel but he couldn't work out where to go with it until now," Thompson told *Doctor*

Who Magazine. Knowing that Thompson enjoyed complex, labyrinthine narratives, during 2013 Moffat asked him to consider such a story for the new Doctor – prior to the announcement of Peter Capaldi's casting in the role.

Before starting to plot, Thompson went back to Moffat with a few concepts to discuss; the first of these was the bank heist would involve the Doctor and his gang confronting company security in the form of telepaths who could sense criminal intent among customers. Developing this together, the pair devised a telepathic monster which would be the ultimate sensor for the bank's security system. Thompson also knew that the genre generally relied upon a gang being assembled from a range of different talents and skills, and recalled particularly the

1960s/70s American television series *Mission: Impossible* in which one expert was a 'master of disguise' such as the characters Rollin Hand or the Great Paris. This translated into the requirement for a shapeshifter who could adopt the form of others via contact with their DNA. In more recent examples of the heist genre, there was also generally a 'computer whizzkid' figure who was able to hack into security software; this gave rise to the idea of a man who had a computer implanted in his brain.

Creating Ms Delphox

For the creation of Ms Delphox, the head of bank security, Thompson was thinking in terms of Lt Garber, a character played by Walter Matthau in the 1974 thriller movie *The Taking of Pelham One Two Three*; Garber led a team which attempted to anticipate the moves of a gang who had taken hostages aboard a New York tube train and were demanding a ransom.

By the end of November, the script – entitled *Time Heist* – had been placed as the fifth episode of the 2014 series and was to be made during Shooting Block 2. When Draft 3 was issued on Tuesday 26 November 2013, there were considerable differences to the finished programme. This version opened with a scene from the point of view of someone having their blindfold removed and seeing four people seated around a table. The voice of the Architect told them that silence is their only weapon. Each guest had their hand in a box containing a memory worm, and the voice told them that they had signed a contract to obey him for a single job. They were shown Fortuna-Vega, the greatest bank in the galaxy and told of its security procedures. As the Architect's

voice welcomed the four to the heist at the end of the pre-credits, two of those present were revealed as the Doctor and Clara.

Agent 00 was a savage half-human, half-Zygon female, Agent 01 was the Doctor, Agent 02 a young cyber-dude and Agent 03 was Clara. The Architect would transmit the plan once they were inside the bank. The four boarded a space shuttle; the autopilot prepared the team for sky drop with the team leaping out on winch lines... and landing in the midst of a guard patrol which opened fire on them. Hiding in a warehouse, Clara had dropped the communicator through which the Architect was to send instructions. Ms Delphox was originally in her 50s and – alerted by the guards' report – donned a respirator to visit the Teller in its office where 'a luminous mist pervades. Like a reptile house at the zoo – dank, steamy atmosphere. Something alien surely inhabits here'; the creature ('a glistening exoskeleton; wriggling antennae; razor talons') sat in a chair. Rather than go back for the communicator, the Doctor reasoned that they could deduce the plan around their talents; in the warehouse they found a suitcase marked 00 containing

Below:
The gang's
all here.



everything Sabra (Agent 00) needed to take somebody else's identity and demonstrated her Zygon shape-changing skills.

In the form of an elderly entrepreneur, Sabra led the team into the bank with the Doctor pretending to be a bodyguard; their entry was helped by Psi (Agent 02) dropping an electronic bug into a gutter by the security check. In the bank, the team saw a painting of the bank director, Viktor Karabraxos III, the richest man in the galaxy. A courtesy robot took a blood sample to confirm the identity of 'Mr Eridanus' of the Sutrix System. As the robot told 'Eridanus' that there was a private call for 'him' there was a security alert with Ms Delphox pushing the wheelchair-using Teller into the chamber; the creature was described as 'masked with

specialist breathing apparatus, feeding him his own luminous gases. Gives him the odd appearance of an invalid. One arm and both of his legs are fastened down with restraints. His skin is grey and scaly - a shining exoskeleton. His head is huge and swollen. Long antennae protrude - cupped on the ends like little radar dishes. The antennae turn and dance as though trying to fix on to a signal.' When the creature detected the scheme of the nervous customer, it used its telekinetic powers to hurl furniture around the room, and then wiped his brain by touching him. With the noise of the bank shielding their thoughts, the gang hurried onwards to the private call booth where they found a case marked 01 containing a Time Lord bomb to blow their way into the bank. However, in the telling room, the Teller detected

Below:

The Teller knows what you're thinking.



the team and sent shudders through the ducting. Clara fought against the Teller by filling her head with nonsense, but the ducting was destroyed by the Teller's powers, catching Sabra who urged the others to leave her to die. Escaping the duct, the team found a case marked 02 by a security door which contained a circuit board for Psi to disengage all the bank's systems. Plugged in, Psi explained the security around the vault and the Doctor and Clara realised that the light inside was so excessive that they would need to go in blind. Psi guided them blindfolded through the laser beams to what looked like a normal corridor... but where the carpet absorption field sucked everything in; Psi isolated the safe path which would not dissolve their flesh. Miniature floating sentinel robots faced them next, meaning that the Doctor and Clara had to move very slowly... while Psi warned the pair that Ms Delphox had wheeled the Teller to the security corridor hatch where he was. Psi fell silent... and the Doctor and Clara escaped the robots when the chamber was hit by a telekinetic wave from the Teller.

Viktor Karabraxos III

As the pair reached the vault and realised that the Architect was a time traveller, a guard reported the solar storm to Ms Delphox. The solar flare blew the vault doors and the Doctor and Clara passed through Tech, Organics and Biochemistry... only to be captured by a telekinetic blow. Held in Ms Delphox's office, the Doctor and Clara were rescued by a guard who turned out to be Sabra. Sabra wanted to free the imprisoned Psi, leaving the Doctor and Clara to enter the private vault... with the Teller probing their minds as they descended a shaft. Inside the vault was the hunched figure

of Viktor Karabraxos III who built the bank as a refuge from law, governments and taxes. Ms Delphox entered to warn her boss of the solar flare, but the little old man fled with his money, leaving Ms Delphox and the Teller to die with the Doctor and Clara; Ms Delphox revealed that she controlled the Teller with a toxin flowing through its wheelchair. Released to attack the Doctor and Clara, the creature instead wiped the brain of Ms Delphox. The Doctor opened the safe inside the vault to reveal the second Teller in stasis... and the Doctor realised that he *himself* was the Architect as the TARDIS arrived in the room.

The TARDIS travelled to a lush green planet where a space suited Doctor met an even older, dying Karabraxos who thanked him for being his deliverer; his regret had been the death of the alien species so he sent the Doctor back in time to save them. The Teller carried its prone mate out onto the planet to start a new life. Back in the TARDIS, Clara was glad that she hasn't told the Doctor too much about Danny... yet.

In Draft 4 – dated Wednesday 11 December – the script now opened with the Doctor bothering Clara before her date with Danny, but him persuading her that she could see the dark nebula before the rendezvous; the pair left Clara's flat and entered the TARDIS, to find a masked man waiting for them... who shot them. They recovered from the tranquilised bullets to be briefed about the raid on Fortuna-Vega by the shadowy Architect in a darkened room. In an office, the Doctor and Clara

Connections: Rogues' gallery 1



▶ Psi's cocktail of major thieves and villains include John Dillinger (an American gangster who operated during the Depression of the 1930s), Charles 'Pretty Boy' Floyd (an American bank robber of the 1930s), a Sensorite (one of the telepathic alien species seen in *The Sensorites* [1964 – see Volume 3], Androvax (the last of an alien species seen in *The Sarah Jane Adventures*) and George 'Bugs' Moran (the alias of Chicago Prohibition gangster Adelard Cunin).

Connections: Rogues' gallery 2

► Also among the gallery of villains are Kahler-Tek (an experimental cyborg who became a gunslinger in *A Town Called Mercy* [2012 – see Volume 71]), a Terileptil (an alien race encountered by the Doctor in *The Visitation* [1982 – see Volume 35]), Captain John Hart (a rogue Time Agent seen in *Torchwood*), Abslom Daak (a human criminal who branded himself a 'Dalek Killer' in various *Doctor Who*-related comic strips) and an Ice Warrior (of the sort encountered by the Doctor in *Cold War* [2013 – see Volume 73]).



then met the young alien girl Sabra and the cyberdude Psi. The team discovered each other's powers and escaped from the room by lift before the guards broke in. Ms Delphox – now in her 40s – was alerted by her guards to extra CO2 in the main sector. The gang approached the bank along a subterranean corridor. When the Teller – now held in a straitjacket and wearing breathing apparatus – attacked the man in the main banking area, the Doctor realised that it needed line of sight to read minds and wipe brains.

Having entered the ducting below the call booth, the case discovered next contained a manual transporter allowing one person to escape. Psi told Clara that he had been tagged by the police for hacking

cash machines and had lost the memories of his family by error in his last upgrade. Sabra could now transform because of a mutant gene, which made her very lonely. The ducting took the team past the Teller which detected them, trapping Sabra; the Doctor gave her the transporter device and activated it. Psi then guided Clara and the Doctor to the vault where they were captured; inside the vault, the pair found the neophyte circuit that Psi wanted and the mutant suppressant for Sabra. This time, when Ms Delphox left the Doctor and Clara prisoners in her office, they were released by the two guards who turned out to be Sabra and Psi. The script then followed the previous draft with Viktor Karabraxos III abandoning the Doctor, Clara, Ms Delphox and the Teller, but with

Clara now summoning up her memories of Danny to block the Teller's advance. At the end, Clara left for her date with Danny.

On joining production on Block 2 in late December, director Douglas Mackinnon read the drafts of *Time Heist* and knew that this was a script which he wanted to turn into a fun and enjoyable instalment, very different to the dark minimalism of the block's other entry: *Listen* [2014 – see page 56]. "What we wanted to do was a heist movie for *Doctor Who*," Mackinnon told the *Daily Record*, "I've watched virtually every heist movie there's ever been, and it incorporates things into it." During his research for the pre-production of *Time Heist*, Mackinnon studied techniques and styles – such as slow motion, editing, scene transitions and camera angles – which combined to create the sense of tension and anticipation in the best examples of the genre.





Draft 5 – dated Tuesday 7 January – opened with a sequence of Psi being released from prison and immediately hacking a cash machine with his powers; he was then picked up by a taxi cab and gassed. The young alien Sabra – with runic markings on her face – was then using her powers to become a shop worker and steal from a van in a slum market... before being similarly gassed at her hideout. The Doctor and Clara were also gassed when they entered the TARDIS before Clara's date. The Architect briefed the quartet about Viktor Karabraxos when they came to in a warehouse.

The Teller was now held in a Perspex cage and no longer required breathing apparatus. The bank was now mainly automated and almost devoid of staff. The gang used the bomb to enter the ducting via the deposit booth rather than the call booth. When the gang was detected

on entering the telling room, the Doctor gave Sabra an atomic shredding device when she was caught by the creature's telekinetic force. Psi took a shredder when he stayed behind to guide the Doctor and Clara – now without blindfolds – through the lasers guarding the vault; Psi entered the corridor to attract the lasers towards him rather than Clara and activated his shredder. When the dying Karabraxos met the Doctor on the green planet, there was now a series of flashbacks to the Doctor setting up his plan.

Left:

The Doctor comes face to face with the Teller.

Sabra to Saibra

The first set of changes for Draft 6 of *Time Heist* on Tuesday 14 January were that the opening scenes with Psi and Sabra being gassed were omitted and the Doctor now received a call on 'the Bells of St John' (the TARDIS' exterior phone) as he and Clara approached the TARDIS.

Psi was now described as 'a cyberdude – human body but with artificial machine parts, sockets in his skin and plastic hair that at first glance could be normal – unless you look closely', while Saibra (the new name for Sabra) was 'a shadowy alien – she has gloved hands – every part of her skin covered apart from her face'. The travellers came to in the basement with Psi and Saibra and were briefed to raid the Bank of Karabraxos; they escaped before the guards raided the place and found the memory worms. Saibra took on the form of Mr Porrima to enter the bank and the Teller absorbed the brain

Connections: Rogues' gallery 3



➤ Finally in the list of thieves and villains are a Raxacoricofallapatorian (like the Slitheen family, first seen in the episode *Aliens of London* [2005 – see Volume 49]), a Weevil (an alien race featured in *Torchwood* and seen in the episode *The Pandorica Opens* [2011 – see Volume 66]), and the Trickster (the extra-terrestrial arch enemy of Sarah Jane Smith in editions of *The Sarah Jane Adventures* such as *Whatever Happened to Sarah Jane?*).





'WE CAN SEE THE
SUITED CUSTOMER'S SCALP
START TO RIPPLE.'



Above:
We're all
banking on
the Doctor.

of the customer: 'We can see the Suited Customer's scalp start to ripple as the skull is becoming soft. The brain is extracted and drained away and the skull caves in like it is deflating - leaves the Suited Customer with a half-formed skull. The sound cuts out suddenly. Screaming ends.

The Customer is just a lifeless sack. Not dead, but his brain wiped clean.'

As Ms Delphox told the guard that the Director would fire them, another guard entered with a piece of written mail left in the post tray that morning. The letter read: 'THEY'RE DOWNSTAIRS. DEPOSIT BOOTH 714.' Emerging from the ducting, the team made its way past cells containing the Teller's

victims and were spotted by the guards, ducking into the telling room. When Saibra and Psi rescued the Doctor and Clara, they explained that there was a spaceship waiting for them. Karabraxos was now identical to Ms Delphox and the cloning element was introduced with the Doctor leaving his number for her to use in the future. Ms Delphox did not arrive with the Teller for the climactic sequence in the vault. The flashback now showed the ancient, dying Karabraxos in a hospital; Karabraxos did not appear on the green planet, and the Teller's mate was now able to walk unaided from the TARDIS.

For Draft 7 - dated Tuesday 21 January - dialogue was altered. Saibra told the Doctor that she was created in a laboratory: 'Healthy embryo re-programmed - warped! Turned me into what you see.' Karabraxos' office was 'cool, elegant, tasteful. On display - a handful of

Connections: By the seaside

► The Doctor suggests a day out to Brighton, a major town on England's south coast which the Doctor had planned to visit in *Horror of Fang Rock* [1977 - see Volume 27] and indeed had piloted the TARDIS to for the start of *The Leisure Hive* [1980 - see Volume 32].



priceless artefacts: an original Shakespeare folio; a Turner; a Ming vase; a Fabergé egg. One of everything – the finest example of each. At the far end of the room – an antique desk. KARABRAXOS sitting at it, turned away from them, dwarfed by a huge chair. Mozart plays.’ Karabraxos now had the Ms Delphox clone killed.

‘A swirling dark vortex’

Draft 8 was issued on Thursday 30 January. The dialogue was changed throughout the episode with the Doctor in particular pondering at length about the fact that he should be preventing a robbery. The Doctor originally planned to bring the memory worm with him on the mission to wipe their memories when they were in the deposit booth and realised that with every attaché case they opened they become targets. The idea of the team thinking of an attaché case opening whenever the Teller probed their minds was introduced. The guards at the bank were now described as being ‘dressed like a SWAT team’. The lasers guarding the vault were omitted, and instead the remaining three team members split up, with Psi creating images of famous burglars to distract the Teller when it was closing in on Clara: ‘bank robbers and cutpurses and thieves – every single famous heist in history. Ronnie Biggs [a key figure in the Great Train Robbery of 1963] and Bonnie and Clyde [a criminal couple in the American Depression of the 1930s] and Dick Turpin [an English highwayman of the eighteenth century] and a whole host of alien bank robbers we don’t know – bandits all.’ The vault which the Doctor and Clara managed to enter was now described as ‘the space version of Fort Knox. A room filled with thousands of individual safes – all made from shining

metal, all numbered and labelled, all gleaming bright. The safes are grouped in blocks and towers, turning the room into a labyrinth.’ In Ms Delphox’s office, the Doctor noticed that one guard is clutching a coffee cup the whole time; the guard explains that this is because it is covered in saliva... as it turns into Saibra. Clara no longer used her memories of Danny to fend off the Teller when it confronted them in Karabraxos’ vault.

At the start of Draft 9 – dated Monday 10 February – the opening material with the Doctor tempting Clara in her flat was reworked slightly and the TARDIS was still parked outside; the opening scene of the episode seen from inside the washing machine was described as ‘a swirling dark vortex, almost like the *Doctor Who* titles’ while the next shot was ‘a castle against a green and stormy sky!’ The structure and dialogue was now far closer to the finished episode, with a far greater emphasis on the Teller detecting people’s guilt and the notion that Psi had performed a manual delete rather than using the memory worm. Psi had now deleted his family so that the authorities would not go after

Below:

Ms Delphox...
or is it Madame
Karabraxos?



Connections: Date night

► Clara was planning her second date with fellow teacher Danny Pink, the first having gone disastrously wrong in the

previous episode, *Listen* [2014 – see page 56].



them because of his criminal activities, and Saibra was no longer the product of a laboratory experiment; in the early scenes with Saibra, ‘For a flicker of a second, Saibra’s a leathery, oily, fanged mess (the “face” of a memory worm in fact) but almost before we can register that... it flickers to a normal, human face. An attractive

woman,’ while when Psi was downloading, ‘In the pupils it’s like we can see images and texts scrolling past. (This has the effect of pausing the playback.)’ The effect of the Teller on the customer was now scripted differently: ‘The guards now start marching the zombified customer away. As he turns into profile, we see – for the first time – the top of his head is almost completely flat, rising to a peak at the back. No room for a brain any more – a deflated skull.’

The notion of Saibra using the saliva on the coffee cup was dropped. Psi and Saibra now joined the Doctor and Clara in the private vault; Saibra helped to confuse the Teller as it advanced on Clara by turning into a duplicate of the teacher while the Doctor and Psi worked on the safe. The

Below:

The Doctor and Psi – uneasy allies.



TARDIS then materialised with another Doctor emerging to tell his earlier self that this is when he should pop up and fetch the TARDIS from the spaceship. After the Tellers were dropped off, the final scene still featured only the Doctor and Clara prior to getting her home for her date.

For the main role of Ms Delphox, Douglas Mackinnon suggested to casting director Andy Pryor that Keeley Hawes might be ideal; since last working on *Doctor Who*, from April 2013 he had been directing on the second run of the BBC Two police drama *Line of Duty* which featured Hawes prominently. Steven Moffat and Brian Minchin very much approved of this casting, having considered the actress for a role in the series for some time; prior to *Line of Duty* (which started transmission on Wednesday 12 February), Hawes had established herself with leading roles in the BBC One dramas *Spooks*, *Ashes to Ashes* and *Upstairs Downstairs* among others. When discussing the chance to appear on *Doctor Who* with her three children, all of them enthusiastically told her: “Do it!”

On seeing the script, Peter Capaldi felt that *Time Heist* was a cross between the stylish 2001 heist caper *Ocean’s Eleven* (itself based on an earlier 1960 movie) and the landmark 1968 science-fiction movie *2001: A Space Odyssey*; he had also previously worked with Keeley Hawes on other projects such as the 2001 comedy thriller movie *Hotel!*.

The readthrough for both *Listen* and *Time Heist* was scheduled for 5.30pm on Tuesday 11 February in GF 68/69 at the BBC’s Roath Lock facility. Peter Capaldi and Jenna Coleman arrived from work on Block 1 to join Keeley Hawes and the rest of the main guest cast. Completing the Architect’s gang were Jonathan Bailey as Psi and Pippa Bennett-Warner as Saibra; Bailey had starred in the CBBC

series *Leonardo* and appeared in Disney's *Groove High* before moving onto ITV's *Broadchurch* and BBC Two's satire *W1A*, while Bennett-Warner had been a child actress whose television credits included the BBC One mockumentary *Come Fly with Me* and Sky's *The Smoke*. Cast as Saibra's alias Mr Porrima was Trevor Sellers who had appeared in Thames' *Gems*, BBC1 sitcom *Brush Strokes*, and Zenith's drama *99-1*. The luckless customer who fell victim to the Teller was Junior Laniyan who had featured in *Family Affairs*.

Shooting script

Following the readthrough, the shooting script was issued on Thursday 20 February. This was now very close to the finished programme but with a few differences. The opening titles originally occurred far later at the point where the guards started to splinter the door of the basement where the Doctor's team was being given their mission. After breaking out through the safety deposit floor, the Doctor originally said that the Architect wanted to keep them moving: "Rats in a drain. You light a fire at one end – all they can do is run the other way to escape. Psychology." Clara realised that this was like a bloodhound and observed: "The Architect knows you very well." Clara wanted to survive rather than identify the Architect and berated the Doctor: "This isn't a mystery for you to solve, Doctor, it's life and death." "Yeah, but it is also a mystery," smiled the Doctor.

After the apparent death of Saibra, Clara wanted to talk to the Doctor but the Time Lord insisted: "I don't kill people... I do anything before that, I look for another way..." He is full of guilt as Clara tried to reassure him. Outside the vault, the Doctor was more concerned how the Architect's



Above:
The shape-changing Saibra.

plan had led to people being killed and Clara pointed out that shouting during a bank robbery was not a good idea. The Doctor's jubilation at finding his friends alive was originally greater: "And I was lying! And he said a funny thing about T-shirts – best day ever! Look at you, alive!! Chest bump! No, can't do chest bumps now, high-five. No, can't do high-fives! Regeneration, it's a lottery."

Pink script revisions were made to *Time Heist* on Monday 24 February; additions included the guard telling Ms Delphox about four bank visitors entering the same safety deposit box. The voice in the box warning the team that the lock had been triggered from outside by a staff key was omitted. The dialogue in the safety deposit box scene was expanded, with the Doctor giving Psi motivation to remain. In the service level corridors, Clara's dialogue about the Architect knowing everyone's psychology and her exasperation at the Doctor wanting to solve the mystery was heavily revised.

Keeley Hawes reported for make-up tests on Thursday 27 February, and the following day Jonathan Bailey arrived at Roath Lock for a make-up and prosthetics test for his role as Psi. ■

Production

Recording on *Time Heist* got underway on Day 11 of Block 2 – Monday 3 March – after the bulk of *Listen* had been recorded. On this first day, recording from 8am to 7.30pm was devoted to the scenes on the banking floor, including the set piece with the Teller sniffing out the dubious customer. Hawes and Bailey posed for white background shots in costume, as did tall Canadian actor and puppeteer

Ross Mullan who had played a Silent in *The Time of the Doctor* [2013 – see Volume 75] and who now returned to inhabit the animatronic costume of the Teller. “It was wonderful to shoot with it... It actually looked alive,” Capaldi commented of the creature to *Doctor Who Extra*. From Millennium FX, Becca Smith supervised the prosthetics which adorned Psi while Dave Bonneywell and Ady Parish were in charge of the Teller. The banking floor set in Studio 3 was designed to be

'A LARGE CORRIDOR SET WAS
CONSTRUCTED AT KIMBALL ELECTRONICS
WHICH WOULD BE LIT DIFFERENTLY.'

Connections: The bells!

► The phone in the TARDIS' police box door rings, as previously seen in *The Empty Child* [2005 - see Volume 50] and also *The Bells of Saint John* [2013 - see Volume 72]. The Doctor remarks that Clara knew this number which she had been given by a mysterious woman in a shop...



as impressive as possible, with the plan being that the space would be tripled by the addition of CGI elements in post-production. All the crew had to wear blue shoe protectors on the elaborate set, and work was covered by a crew from BBC Interactive.

Blue revisions were made to the script on Tuesday 4 March. At the start of the show, the Doctor no longer told Clara to change her shoes (having glanced down at her trainers) and

he now used his sonic to open a grille. The dialogue between the Doctor and Clara after the apparent demise of Saibra added comments about the Doctor's professional detachment as later referred to by the others. When the Doctor and Clara reached the vault, the dialogue now omitted the Doctor dwelling on the death of two people and his disappointment on reaching the vault at this cost. The Doctor now referred to Saibra's desire to be normal as a weakness and - again - as the 'brutish guard' advanced on the prisoners, the Doctor dwelling on the deaths was removed, while the jubilation at finding his friends alive was also reduced.

Below and far right:

Original design sketches and the construction of the Teller.



Tuesday 4 began at 7.30am with TARDIS scenes for *Listen*, after which parts of the later TARDIS scenes for *Time Heist* were recorded following costume changes for Capaldi and Coleman; this covered part of the Doctor disguising his voice as the Architect, the takeaway meal, and Saibra demonstrating her newly acquired skill, as well as the Doctor choosing his team. The crew then moved from the standing set in Studio 4 to the 'Dark Place' set in Studio 2 where Keeley Hawes had been transformed into the elderly, dying Karabraxos by



Rob Mayor of Millennium and recorded her phone conversation with the Doctor, wrapping at 7pm. Meanwhile, a splinter unit had been working back in Studio 3, where replication shots of the customers on the banking floor were captured for the crowd scenes recorded the previous day.

Don't drink the water!

The crew headed out to the disused factory of Kimball Electronics on Western Avenue in Bridgend on Wednesday 5 March, with warnings not to use the toilet facilities nor drink the water at the chilly location; this would be the production venue for the next few days. The Interactive team was again present, and white background shots were taken of Psi and Saibra. From 7.30am, work began on the basement scenes including the Doctor setting up the worms and holographic equipment in the flashbacks, and also the sequences of the heist team through to the guard captain reporting into Ms Delphox that he had fallen victim to a memory worm. The worms themselves, one previously seen in *The Snowmen* [2012 – see Volume 72] were props operated on a stick, with

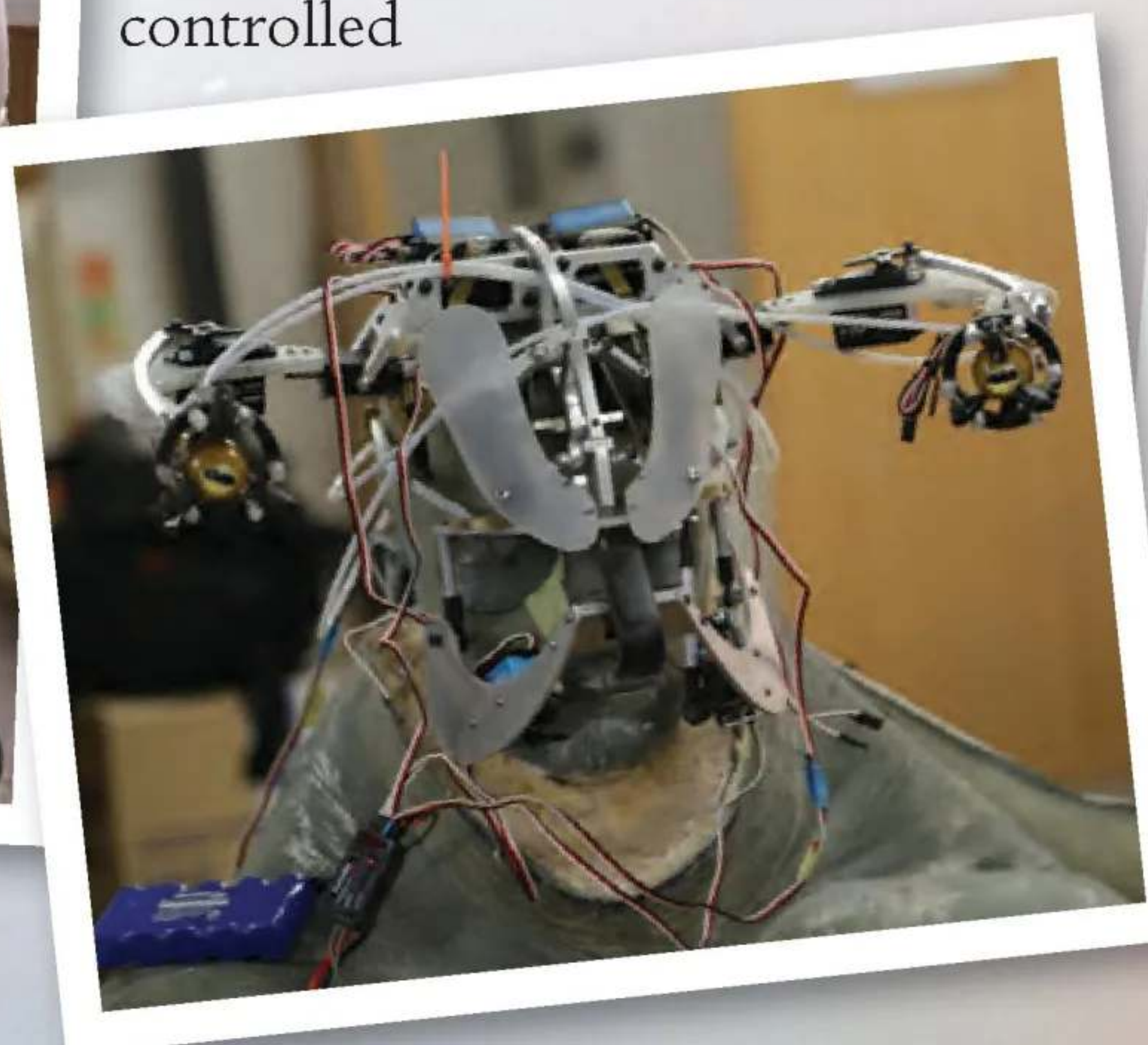
Alec Fitzpatrick explaining to *Doctor Who Extra* how four different wires controlled



the writhing creature on a similar principle to that of a bicycle brake. The unit wrapped at 7pm.

Work to the same schedule on Thursday 6 began back at Kimball Electronics with the flashback scene of Danny and Clara in the classroom; this was Samuel Anderson's only work on the episode. Following a costume change for Coleman, the team moved to the area which appeared as the subterranean corridor leading from the basement; Samantha Lyddiatt doubled for Coleman in the shots where Saibra demonstrated her powers to Clara. A large corridor set had also

Above:
The Doctor works it all out.



Above:
The Doctor and Clara gaze up at the Bank of Karabraxos.

been constructed at the factory; effectively white, this would be lit differently during production to appear as different parts of the bank. Initially, this was lit as yellow for the scene in which Saibra knew that the Doctor lied. Following this, monitor footage was recorded of the Teller's victims to appear on the screens in the office; this completed Junior Laniyan's work on the episode.

The third week of Block 2 completed on Friday 7 with work at the Bridgend factory during which more white background shots of the Teller were taken. Work from 7.30am to 7pm began with material set on the green-lit vault door corridor showing

the Doctor in a rage, Psi finishing his work, the Doctor realising that the Architect has sent them back into the past, and the Doctor and Clara entering the vault. Inside the vault, the pair found the gene suppressant and encountered the Teller, while a shot of the Doctor planting an attaché case at the security doors was also shot. That afternoon, the BBC website announced that Steve Thompson was the author of the as-yet-unnamed fifth episode of the series to be shown later in the year.

After the weekend, work continued from 7.30am to 7pm at Kimball Electronics from Monday 10 to Wednesday 12 March. The Monday began with the Doctor

and Clara discovering the circuit vital to Psi in the vault and then continued on the corridor which was now lit red; this covered the sequences of Clara being stalked by the Teller. Blue light was then introduced for the scenes of Psi projecting images of bank robbers to act as a lure for the Teller, and also shots of the Doctor hearing Clara's screams. The shot of the TARDIS arriving in the corridors was recorded for the montage, along with the Doctor finding a place to hide from the guards. After the wrap, the crew visited the Oval Basin in Cardiff Bay to conduct a recce of the bar venue planned for Thursday 13.

On location in Cardiff

Coleman was interviewed by the BBC Interactive team on Tuesday 11, the day when the scene at the vault door of the Doctor realising that the Architect had sent them back in time was partially reshot. The team then moved to another location set, that of Ms Delphox's office where all the scenes on that set were recorded by the end of the day. That evening in London, the Television and Radio Industries Club (TRIC) held its annual award ceremony at the Grosvenor House Hotel; *Doctor Who* beat off BBC One's *Call the Midwife* and ITV's *Downton Abbey* to be named HD Drama Programme of the Year.

The main focus for the last day at Kimball Electronics was the telling room, the natural habitat of the alien Teller. Around her scenes, Hawes found time to chat to the BBC Interactive team about taking on the episode's dual guest role. Stunt coordinator Gordon Seed was present to supervise the scenes of Saibra falling prey to the powers of the Teller during the gang's escape, with greenscreen



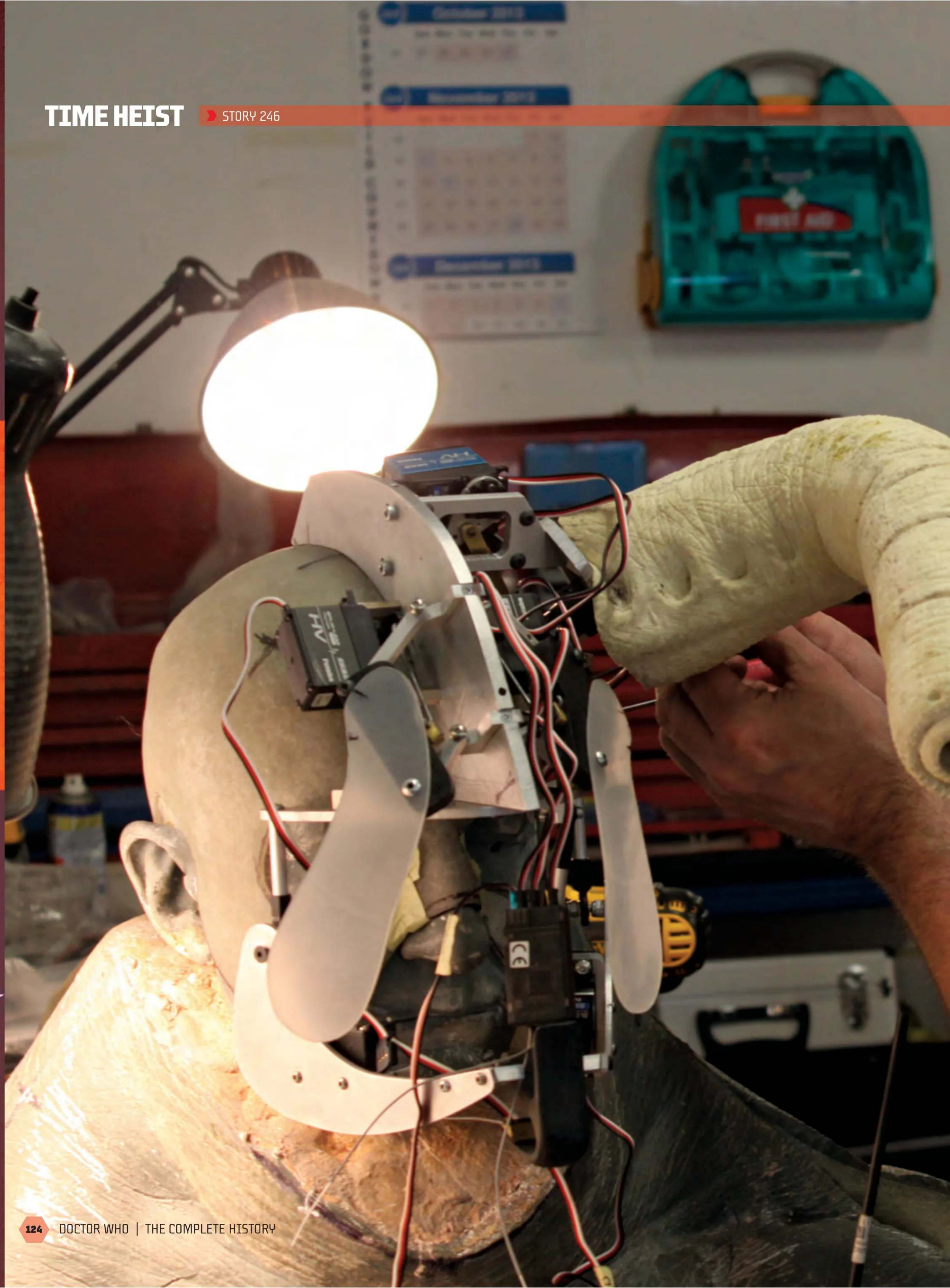
Left:
The treasures
of Madame
Karabraxos.

also used to aid the effects of her using the shredder. At the same time, a second camera performed pick-up shots on the other sets such as Ms Delphox walking down the lilac-lit corridor and also inserts of the vault door opening. Dropping in for the day to see his script coming to life was writer Steve Thompson.

Thursday 13 March found the crew out on location in Cardiff, working close to Roath Lock at a bar in the Oval Basin Events Arena in Cardiff Bay from 7.30am; the flashbacks of the Doctor meeting Saibra and Psi were recorded here, along with the appropriation of Porrima's DNA

Below:
What secret
lies behind the
vault door?





"THE TELLER COSTUME WAS WONDERFUL TO SHOOT WITH. IT ACTUALLY LOOKED ALIVE."

Connections: The worm turns

► The Doctor has previously employed memory worms to erase people's recollection in *The Snowmen* [2012 - see Volume 72], including Clara and, inadvertently, Sontaran butler Strax.



Below:

The friendly staff at the Bank of Karabraxos.

to be used by Saibra. BBC Interactive was again on hand for the shoot, as were representatives of Immediate Media's *Doctor Who Adventures* comic. Still out on location, shots of 'Porrima' and his (her) associates approaching the bank were recorded in Cardiff Bay close to the Water Tower at the north end of Roald Dahl Plass, referred to by the production

team as the 'Torchwood Tower'. The crew then returned to Studio 3 at Roath Lock and - along with a recce of the *Pobol y Cwm* sets required for the next day - spent the remainder of the day through to 7pm

recording elements of Karabraxos' private office with Keeley Hawes mainly as Ms Delphox. Hawes' involvement with the series was announced by BBC Media the same day, with the actress saying: "I am delighted to join *Doctor Who* and to be working with this incredible team. Ms Delphox is a great character and someone I've had a lot of fun playing."

A minor green script amendment was made on Friday 14 March when the Doctor asking Saibra how long she could retain Porrima's form for was added. Work continued at Roath Lock from 8am to 7.30pm, first completing the private office scenes with Hawes as Karabraxos, and with stunt expert Crispin Layfield present to supervise the Doctor's confrontation with





the Teller. For the shot of the bank's owner turning in her chair to face the Doctor, a stage hand crouched behind the desk and swivelled the seat on cue; one of the precious items in the office was a rocket made from a toilet roll which Mackinnon's young daughter Ruby had given him that Christmas; "It's one of the most precious things that I have," the director told *Doctor Who Extra*. The remainder of the day was then devoted to scenes on the *Pobol y Cwm* set for *Listen*. BBC Interactive was again present for recording, and the set received a visit from Faith Penhale, the head of BBC Drama at Wales and the executive producer of *The Day of the Doctor* [2013 – see Volume 75] the previous year.

Academic location

Following the weekend, work continued at Roath Lock on Monday 17 with recording from 7.30am to 7pm scheduled for Studio 3. This time, the set visitor was Saul Nassé, the controller of BBC Learning (and a lifelong fan of *Doctor Who*). The safety deposit booth set had been built in Studio 3 and the sequences in the booth with the gang were recorded, including the flashback of the Doctor planting the attaché case. Following some TARDIS scenes for *Listen* back in Studio 4, the outstanding sequence of Psi offering the Doctor and Clara his help in the future was recorded.

The security check scenes were recorded from 9.30am on Tuesday 18 March at the

Hadyn Ellis Building – Cardiff University's School of Medicine – on Maindy Road in Cathays. 'Porrima's' nervousness at the DNA test and shots of the customers walking through the security system were recorded along with the new exchanges inserted in the green-coloured revision pages. The *Daily Mail* was keen to cover location work, and by the afternoon the paper was running Jason Chester's story *Sharply dressed Peter Capaldi wears mystery ring as he films new Doctor Who scenes on set at Cardiff University* which noted that the show's star was wearing a 'distinctive ring on his wedding finger... [a] gold band embedded with a large green stone... prompted furious speculation amongst fans regarding its purpose on the unmarried Doctor's finger'. Following the shoot at the academic venue, work then continued on *Time Heist* and *Listen* at Bute Park off North Road; with the TARDIS police box prop in place, backed by a vast greenscreen, the sequences of the two Tellers being dropped off on their verdant 'green planet' were recorded, with Ross Mullan performing the scenes twice (there being only one Teller costume) so that the pair could be combined in post-production. The happy ending was also captured by the Interactive team, and material for *Listen* was then recorded through to 9pm.

Only Capaldi and Coleman were required for recording on Wednesday 19, with all the scenes set in Clara's flat for both *Time Heist* and *Listen* recorded – in that order – between 8.30am and 8pm in Studio 2. Thursday was spent on *Listen*, and then the crew reassembled on Friday 21 back out on location to complete work with

Left:

The Doctor and Psi free the Teller's mate.

Connections: Eyebrows of authority

▶ The Doctor claims to be in charge of the situation because of his eyebrows, having previously commented on this notable facial feature following his regeneration during the events of *Deep Breath* [2014 – see Volume 76].



' JONATHAN BAILEY ARRIVED
AT ROATH LOCK FOR A
MAKE-UP AND PROSTHETICS TEST. '

the guest cast in the locale of Uskmouth Power Station, as previously featured in various episodes since 2005 and visited most recently two months earlier for *Into the Dalek* [2014 – see Volume 76]. Most of the work from 3.15pm through to almost 2am was devoted to *Time Heist*, with the cast and crew given a safety briefing for the venue first, following a stunt walkthrough involving Gordon Seed and Dani Biernat who would be doubling Capaldi and Coleman later in the day, in the shots of the Doctor and Clara on the exterior piping of the shaft in the turbine room which was appearing as the service level of the bank. Interactive caught up with Jonathan Bailey and Pippa Bennett-Warner on their last day on set; the pair also recorded wildtracks for the basement briefing scene. Following the inserts for *Listen*, the stunt and Clara spotting the supply lines, the unit moved to the main power hall where shots of the Doctor leaving a case outside the TARDIS, and then material for the trio descending to the mezzanine service level from the hole in the vault floor were completed. Also recorded late in the evening were the

Doctor opening one of the cases to find shredders and pills and Psi opening up to Clara.

While the main unit began work on Block 3 on Monday 24 March, Douglas Mackinnon helmed a second unit from 1pm to almost midnight in Studio 4 at Roath Lock, working with Capaldi and Coleman to record shots of the Architect (as recorded by Clara) as well as the outstanding TARDIS material with the Doctor and Clara. Following recording on the TARDIS set for *Listen*, Capaldi joined the main unit and Coleman had a costume fitting. The crew then recorded pick-up shots of the attaché case in the basement with close-ups of the case lock opening and a case being thrown out of the TARDIS. A further insert shot of the lights on top of the attaché case in the opening scene was then recorded by Mackinnon at Roath Lock during work on Block 4 on Tuesday 6 May. ■

Connections: Good man?

► Saibra assures the Doctor that in him she has encountered a “good man”, developing the theme of the Time Lord pondering his own actions which had begun in *Into the Dalek* [2014 – see Volume 76].



PRODUCTION

Mon 3 Mar 14 BBC Roath Lock Studios: Studio 3 (Banking Floor)

Tue 4 Mar 14 BBC Roath Lock Studios: Studio 4 (The TARDIS); Studio 2 (Dark Place – Private Hospital); Studio 3 (Banking Floor)

Wed 5 Mar 14 Kimball Electronics, Unit 1000, Western Avenue, Bridgend (Basement)

Thu 6 Mar 14 Kimball Electronics (Coal Hill School – Danny’s Classroom; Subterranean Corridor; Corridor/Tiny Cell; Cell)

Fri 7 Mar 14 Kimball Electronics (Vault Door – Corridor; Vault; ID Security Doors)

Mon 10 Mar 14 Kimball Electronics (Vault – Tech; Corridor)

Tue 11 Mar 14 Kimball Electronics (Vault Door – Corridor; Delphox’s Office)

Wed 12 Mar 14 Kimball Electronics (The Telling Room; Corridor (Darkened – Duct); Vault Door; Corridor)

Thu 13 Mar 14 Oval Basin, Bute Place, Cardiff Bay (Bar; Bank – The Approach); BBC Roath Lock Studios: Studio 3 (Karabraxos’ Private Office)

Fri 14 Mar 14 BBC Roath Lock Studios: Studio 3 (Karabraxos’ Private Office; Teller Cell)

Mon 17 Mar 14 BBC Roath Lock Studios: Studio 3 (Safety Deposit Booth); Studio 4

(The TARDIS)

Tue 18 Mar 14 Hadyn Ellis Building, Maindy Road, Cathays, Cardiff (Security Check; Bank (Side of Building); Bute Park, off North Road, Cardiff (Green Planet)

Wed 19 Mar 14 BBC Roath Lock Studios: Studio 2 (Clara’s Flat)

Fri 21 Mar 14 Uskmouth Power Station, West Nash Road, Uskmouth (Service Level; Shaft; Corridor)

Mon 24 Mar 14 BBC Roath Lock Studios: Studio 4 (Planet (Plain Wall); The TARDIS; Basement; Clara’s Mind; IA Corridors)

Tue 6 May 14 BBC Roath Lock Studios: Studio 2 (Attaché case)

TIME HEIST

STORY 246



"WELCOME TO THE BANK
OF KARABRAXOS. IT'S OUR PLEASURE
TO KNOW YOUR BUSINESS."

Post-production

For what Steven Moffat told *Doctor Who Magazine* were "the best pre-titles of the lot", the programme began with elements of the standard title sequence before revealing that the vortex was that created inside a washing machine; the standard title sequence then followed, with Moffat taking a co-credit with Steve Thompson because of his input into the narrative and script.

Eleven new orchestral cues from Murray Gold were performed for *Time Heist* by the BBC National Orchestra of Wales under conductor Ben Foster; running to around 11 minutes, these were recorded on Wednesday 16 July 2014 at Hoddinott Hall in Cardiff. The music heard as the Doctor and Clara entered Karabraxos' private vault was the overture from *Die Entführung aus dem Serail* (*The Abduction from the Seraglio*), an opera written by eighteenth-century Austrian composer Wolfgang Amadeus Mozart and first performed in 1782; this recording by Alfred Scholz and the London Festival Orchestra had appeared on a number of releases since the 1990s.

In terms of edits to the episode, when the Doctor explained how the memory

worm deleted memories, he originally added: "One touch transmits a toxin to the mid-brain." The Doctor's recorded comment telling Clara to change her shoes was added in post-production. When the image of the Architect appeared and told the team to pay close attention to the briefing, the figure added: "It will happen once." The end of the scene where the security men broke in was slightly shortened, omitting Saibra insisting: "We've got to go – now!" The Doctor told his friends, "Run!" as the door started to splinter.

Dialogue changes

As the gang moved along the subterranean corridor at street level, the Doctor looked out through an open door and saw the solar storm brewing. "Weather, nasty – what else do we know?" he observed before making his deductions about Psi's construction. The exchange about Saibra wearing a hologram shell to replicate the clothes of others was added in post-production. When Clara asked if the team was actually going to rob the bank, the Doctor originally said: "If we don't, we die. Who votes bank?"; this

Right:

The Doctor wonders if he forgot to cancel the milk.



was changed in dubbing. In the next scene approaching the bank, when the Doctor asked Saibra how long she could maintain Porrima's image for, the mutant replied: "I'll need a refresh in about an hour."

Following this, a whole scene in the security check area was deleted. "We're really going to do this?" Clara whispered to the scowling Doctor as the party strolled in. "No choice, so far. Round one to the Architect," replied the Doctor. "So we're going to rob an impossible bank?" asked the teacher. "We're going to keep playing his game 'til he makes his second mistake," explained the Time Lord. When Clara asked, "What was his first?" her colleague told her: "Playing me." The group entered the translucent security pod surrounded by armed guards. Classical music put them at their ease as a female computer

**Connections:
Fashion sense**

► In offering up memories to the Teller, the Doctor includes elements of his past sartorial choices including the scarf of his fourth incarnation and the bow tie so beloved of the Eleventh Doctor.



voice informed them: "Welcome to the Bank of Karabraxos. It's our pleasure to know your business. Please exhale naturally so we can verify your identity. WARNING: any attempt to fake molecules and you will be incinerated." The tips of flame guns appeared in apertures around them and Saibra/Porrima nervously exhaled very deliberately with

the box around them throbbing as it digested the DNA data. "Welcome back, Mr Porrima," continued the voice. "As a premier customer you are entitled to bring staff but please be aware: if they're armed it will be our pleasure to destroy them humanely. Enjoy your wealth." The gang then continued onto the banking floor where a voice warned: "Please follow your personalised route-map, visible to you alone... Do not deviate from your personalised route map, for your own convenience and on pain of death." Seeing the digital path on the floor, the team exchanged glances and followed the markings.

"Everyone think quietly..."

After seeing the fate of the customer whose guilt was detected by the Teller, the Doctor told his colleagues: "From now on everyone think quietly." While the Doctor's party was in safety deposit booth 714, the guard reporting to Ms Delphox told her: "Four breathers. Four intruders, made it on to the planet surface." When his boss speculated on the Teller's victim not being the target, the guard added: "No. We think there's more of them somewhere."

After the dimensional shift bomb had opened up the floor of the booth to expose the service level and then resealed it after the team had passed through, the Doctor commented: "See? Told you it would be fine." Clara glared at him: "Did you know? Or did you just need to know?" After frowning for a moment, the Doctor told her: "Come on!" When Clara asked the Doctor how the Architect had put the cases inside the bank, the Time Lord originally replied: "By never actually setting foot in the bank. Because if he had, they'd have found him"; this was changed



Post-production

'ROSS MULLAN PERFORMED
THE SCENES TWICE AS
THERE WAS ONLY ONE TELLER COSTUME.'

Connections: Italian encounters

► In unscripted dialogue, the Doctor recalls an encounter with fifteenth-century Italian nobleman and politician Cesare Borgia, and a conversation about the world-famous leaning

Tower of Pisa which had been completed in 1372.



Right:

Madame Karabraxos has a guilty conscience.

in dubbing. As the Doctor told his colleagues that they couldn't close the case again once it had been opened, he originally added: "We can't unlearn what we're about to learn." Looking inside the case, Psi originally said it contained: "No plans, just... stuff. Equipment." As Psi connected himself up and commented that there were a few memories he wished he hadn't deleted,

Clara originally asked him: "What, did you accidentally tape over them?" After Psi explained that he must have loved his family to have deleted his memory of them, Clara said: "I'm sorry." "Means a lot from you. I've known you for an hour and 12 minutes – you're my oldest friend," winked Psi in an attempt to lighten the mood.

When Saibra confronted the Doctor over his falsehoods and explained how if he touched her she would become him, the Doctor originally told her: "You don't have to be..." To prove her point, Saibra stripped off one of her gloves and gripped the Doctor's hand. As the Doctor looked into his own face, Saibra/the Doctor told him: "That's how your pity looks."

As the team looked at the moaning victims of the Teller and Psi told his friends not to let him suffer the same fate, the Doctor involuntarily put his hand to his pocket. "Exit strategy?" asked Saibra, spotting his move. As the Doctor looked at her, a laser shot exploded close by as a guard approached. The team ran along the corridors at speed away from the guard as he called for back up. After the team had ducked into safety behind the grille opened by the Doctor, the guards scuttled past along the corridor. Facing the Teller, the Doctor told his friends to



keep their minds blank, adding: "Picture something, and block your thoughts." "Picture what?" asked Clara. The Doctor pondered this, then said: "Close the case!" In her mind, Clara could see the attaché case on the table in the basement; the case then slammed shut very quickly as Clara's face contorted with effort. As the creature began to wake, the Doctor again urged his friends to block their thoughts: "Keep the suitcase shut tight in your mind." In their minds, the case was shuddering and shaking as if something was trying to get out... and although Clara concentrated, the elaborate locks on the item started to spring open. Light streamed out from within and it burst open... at the moment that the Teller woke in its cage. As the Teller stirred, telekinetic power flooded the room, shaking the furniture; while the others scrambled for the vent, Saibra couldn't make it and hid behind a cabinet like a child as her cover rattled around her. After the others realised that Saibra was trapped, the barricade of furniture shielding her was stripped away by the Teller's forces... including the cabinet. The Teller scanned her... and by now the Doctor had fought his way back in to hand over the atomic shredder.

When Clara urged Psi not to use the atomic shredder, she originally continued: "Promise me – I'm your oldest friend." Psi said, "I lied to you. There was a girl

on Thoros Alpha [a planet mentioned in the 1986 serial *The Trial of a Time Lord* (see Volume 42)] I knew for two hours, 12 minutes.” “You know what? She’s going down!” replied Clara as the Teller screamed again. As the Teller closed in on Clara, the attaché case appeared again in her mind, with light glowing from inside it and trying to force it open. When Psi created all the images of burglars to distract the Teller and called out to the creature, the Doctor shouted: “Psi? What are you doing? Don’t let it take you!” As the Teller closed in on Psi, he called into the darkness: “You’re the prettiest woman I ever met.”

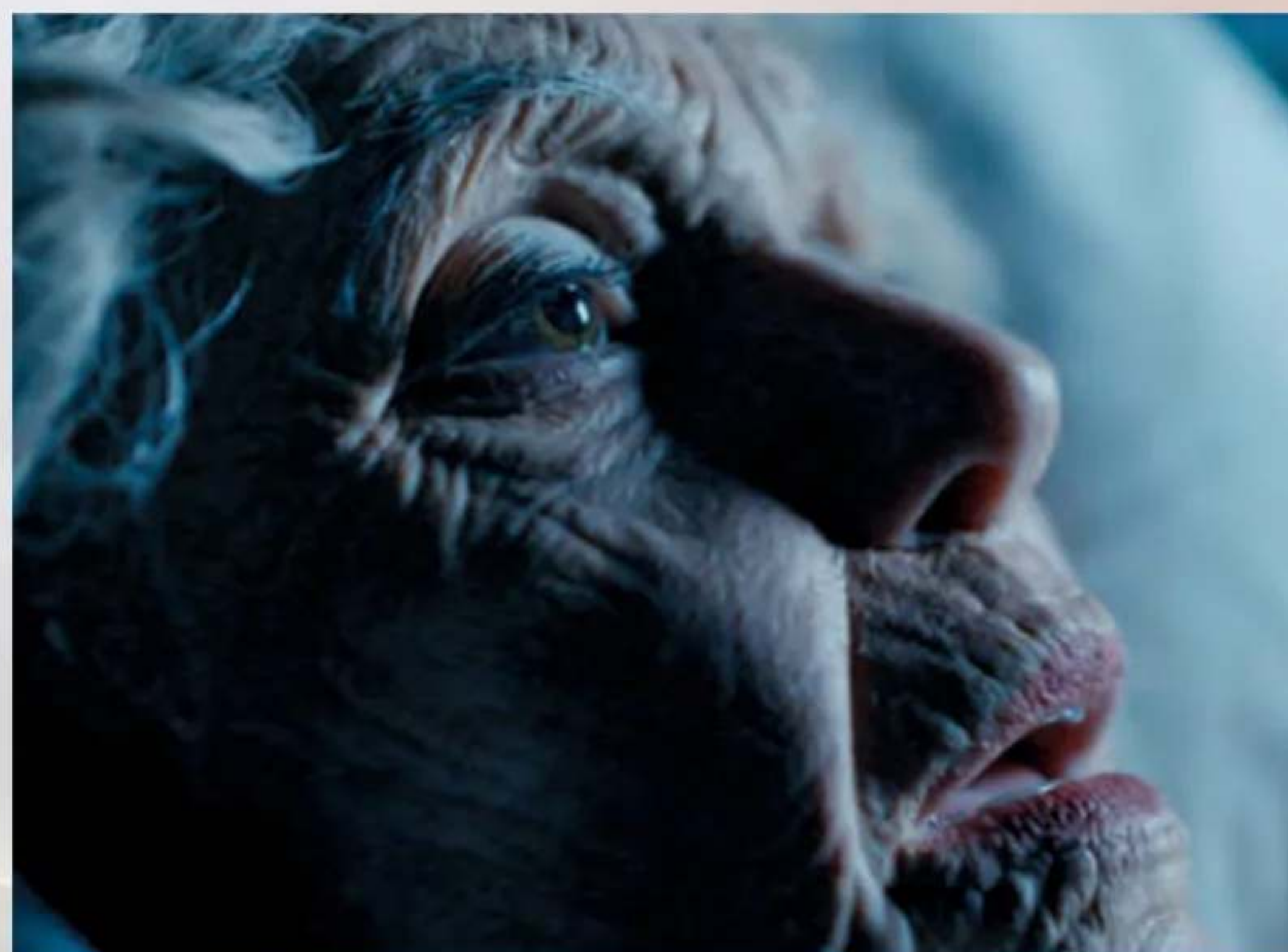
Solar flare

Inside the vault when the Doctor told Clara that ‘Tech’ stood for ‘Technology’, he originally added: “Everything’s currency in a bank.” Finding the gene suppressant for Saibra, the Doctor commented: “The gene that made her transform – this would destroy it for ever.”

After Saibra and Psi rescued the Doctor and Clara and the Doctor said, “Not dead, alive”, Saibra echoed: “Not dead, alive, that’s us.” “We should have T-shirts,” said Psi. “He’s alive, too?” boggled the Doctor. “Both alive, yep,” agreed Saibra. “Clara, they’re alive!” cried the Doctor to his companion. “Looks that way to me!” grinned the bemused teacher. After Psi commented on the escape ship and the blue box, the Doctor continued joyously leaping about: “This is brilliant! This is superb! And I haven’t said ‘superb’ since the Renaissance! And I was lying! Saibra, I could kiss you!” “You’d be kissing yourself,” observed the mutant. “I know!” cheered the Doctor as he caught Clara’s eye and realised that he was being

embarrassing. “Well then, Doctor. How’s that professional detachment doing today?” asked Clara, shooting a glance at the grinning Psi. “I was just... expressing relief that they survived and can resume work on the mission,” explained the Doctor. “Oh, that was expressing, was it?” asked Clara, “Give it another go, there must be a moon somewhere they didn’t hear you.” After the Doctor commented that there was still something in the private vault, Saibra observed: “Then we’re not done.”

As the solar flare hit the planet, the sweet computerised voice heard earlier across the bank originally said: “Attention. All bank staff need to evacuate... Please go to your designated vehicles.” While Madame Karabraxos prepared her possessions to evacuate, she looked at the screens which showed all the brain-wiped victims of the Teller and said: “Oh, dear, all my funny little brain-wipes – they can stay and die, I suppose! For once I’ll be doing them a service.” After Karabraxos departed and the Doctor started to understand, when the indicator over the lift activated, Saibra originally asked: “Is she coming back?” “No – different lift,” said the Doctor. When the aged Madame Karabraxos told the Doctor that she needed his assistance, she originally added: “A talent you’re in a unique position to lend.” ■



Left: Making amends for mistakes of the past.

'PSI WAS DESCRIBED AS
"A CYBERDUDE — HUMAN BODY BUT WITH
ARTIFICIAL MACHINE PARTS".'



Publicity

Right:

Ms Delphox is having a bad day.

► “I had such a lovely time on *Doctor Who*,” Keeley Hawes told BT on Wednesday 2 April. “Can’t really call it work, it was absolutely lovely. My favourite part was something I thought I’d never get to do, is when the camera shakes [does a shaking motion]. You know, that kind of cheap effect! [Laughs] With the new Doctor! With Peter Capaldi – who is brilliant. And the lovely Jenna Coleman. They were so welcoming. It’s quite nerve-racking going on to a big show like that. They were absolutely delightful.”

► A post-production script for *Time Heist* was accidentally leaked online in early July 2014 as part of a series of documents sent for translation to the BBC’s Latin American headquarters in Miami; shortly afterwards, a poor quality, incomplete assembly of the episode was also in circulation online.

Below:

The game’s up.



► Kenny Smith of Scotland’s *Daily Record* chatted to Scots director Douglas Mackinnon about his episodes on Tuesday 9 September, discussing the casting of Keeley Hawes in particular: “There’s a real time-travel twist to it that’s quite amazing – it starts with the TARDIS in Clara’s flat, and the TARDIS phone starts ringing – very few people have that number, so when he picks up the phone, that’s when the adventure begins. In traditional heist style, you get a gang together and each has a skill. One of the big things is, when the phone goes, they all arrive in this place and none of them can remember how they got there. They have to discover that as they travel, as they’re involved in a bank raid but they don’t know what they’re trying to find.”

► A 15” trailer for *Time Heist* was released on Monday 15 September, and when the new *Radio Times* was published the

next day, the episode was nominated *Pick of the Day* by Patrick Mulkern... although he noted that 'someone's forgotten the combination for what produces solid gold *Doctor Who*'. The programme billing was accompanied by a colour shot of the Doctor and Clara approaching the bank.

- ▶ "The hardest part of being the Doctor is holding his unearthliness inside you," commented Peter Capaldi speaking to BBC America for their latest 1'15" edition of *Doctor Who Insider* subtitled *Peter Capaldi on the Hardest Part of Being The Doctor* and released on Wednesday 17 September.
- ▶ Issue 478 of *Doctor Who Magazine*, released on Thursday 18 September, previewed *Time Heist*, with comments from co-writer Steve Thompson.
- ▶ By now the news had broken that next episode, *The Caretaker*, had been scheduled at 8.30pm due to the start of *Strictly Come Dancing*, with Paul Jones of *Radio Times* quoting 'an insider': "It's always been the plan for this series of *Doctor Who* to follow *Strictly*, once *Strictly* started, in the same way that *Atlantis* and previously *Merlin* did, as this series is on air in the autumn... It's going to be a brilliant BBC1 Saturday night with *Strictly* into *Doctor Who*... Whether *Doctor Who*'s target audience of young children and their parents will agree remains to be seen, but insiders point out that any viewers who are unable to watch the show when it is broadcast can catch up via set top recorders or BBC iPlayer. Viewing levels are still high at that


time amongst young audiences and children, and *Doctor Who* has always generated very high levels of recorded playback and iPlayer viewing so lots of children and families already choose a time that suits them..."

- ▶ The BBC website released its 1'03" *Introduction to Time Heist* on Thursday 18 where Capaldi, Coleman and Moffat offered teasers about the new episodes, and a 1'12" extract from the episode entitled *Meet the Gang!* showed the Doctor and Clara discovering more about their fellow robbers' powers. Meanwhile, the media seized upon the story about the time change with stories such as Lisa Bowman's '*Think of the children!*' *Parents express outrage as Doctor Who travels through time to new latest EVER slot to avoid Strictly clashing with The X Factor* from the *Daily Mail*.
- ▶ Publicity for *Doctor Who* that week continued when author Jenny Colgan appeared on *The Wright Stuff* on Channel 5 on Friday 19; the writer displayed her series-inspired tattoo and discussed her career which included various tie-in stories. Another preview clip – *The Teller* – was released, comprising 48" of the creature being brought onto the banking floor.

Below:

Are you thinking guilty thoughts?





'THE MEMORY WORMS
WERE PROPS
OPERATED ON A STICK.'

Broadcast

- ▶ Running against the second half of *The Chase: Celebrity Special* from 7.30pm and the first 20 minutes of *The X Factor* on ITV, *Time Heist* was scheduled from 7.30pm to 8.20pm on Saturday 20 September. Again, *The X Factor* was the top-rated show of the day, but with *Doctor Who* ranking second with a consolidated rating of almost seven million viewers.
- ▶ A 10'50" edition of *Doctor Who Extra* going behind the scenes on the episode was made available following broadcast. As well as seeing how the crew coped with losing a memory worm on set, the cast enthused about working on the stylish episode.



This was looped on the BBC Red Button from 9.10pm to 1am the next morning, and also appeared again through to midnight the following Friday. BBC America released their 42" *Exclusive Inside Look at Time Heist* on Sunday 21 with comments from Capaldi and Coleman.

- ▶ *Time Heist* received its usual BBC Three repeat at 8pm the following evening (seen by around a quarter of a million viewers), while a signed repeat aired on BBC Two late on the Wednesday schedule at 1.50am (2.20am for viewers in Scotland).

Above:
The Doctor realises not all is as it seems.

Left:
Psi the Cyberdude.

ORIGINAL TRANSMISSION

EPISODE	DATE	TIME	CHANNEL	DURATION	RATING (CHART POS)	APPRECIATION INDEX
Time Heist	Saturday 20 September 2014	7.30pm-8.20pm	BBC One	45'21"	6.99M (14th)	84

REPEAT TRANSMISSION

Time Heist	Thursday 25 September 2014	1.50am-2.40am ¹	BBC Two	45'21"	-	-
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¹ Signed repeat. BBC Two Scotland: 2.20am-3.10am

Merchandise

This column:
Behind the
scenes on *Time
Heist* on the
DVD extras.



Far right:
Eaglemoss' Teller
figurine.



Centre:
Stuart
Manning's
art print for
Time Heist.

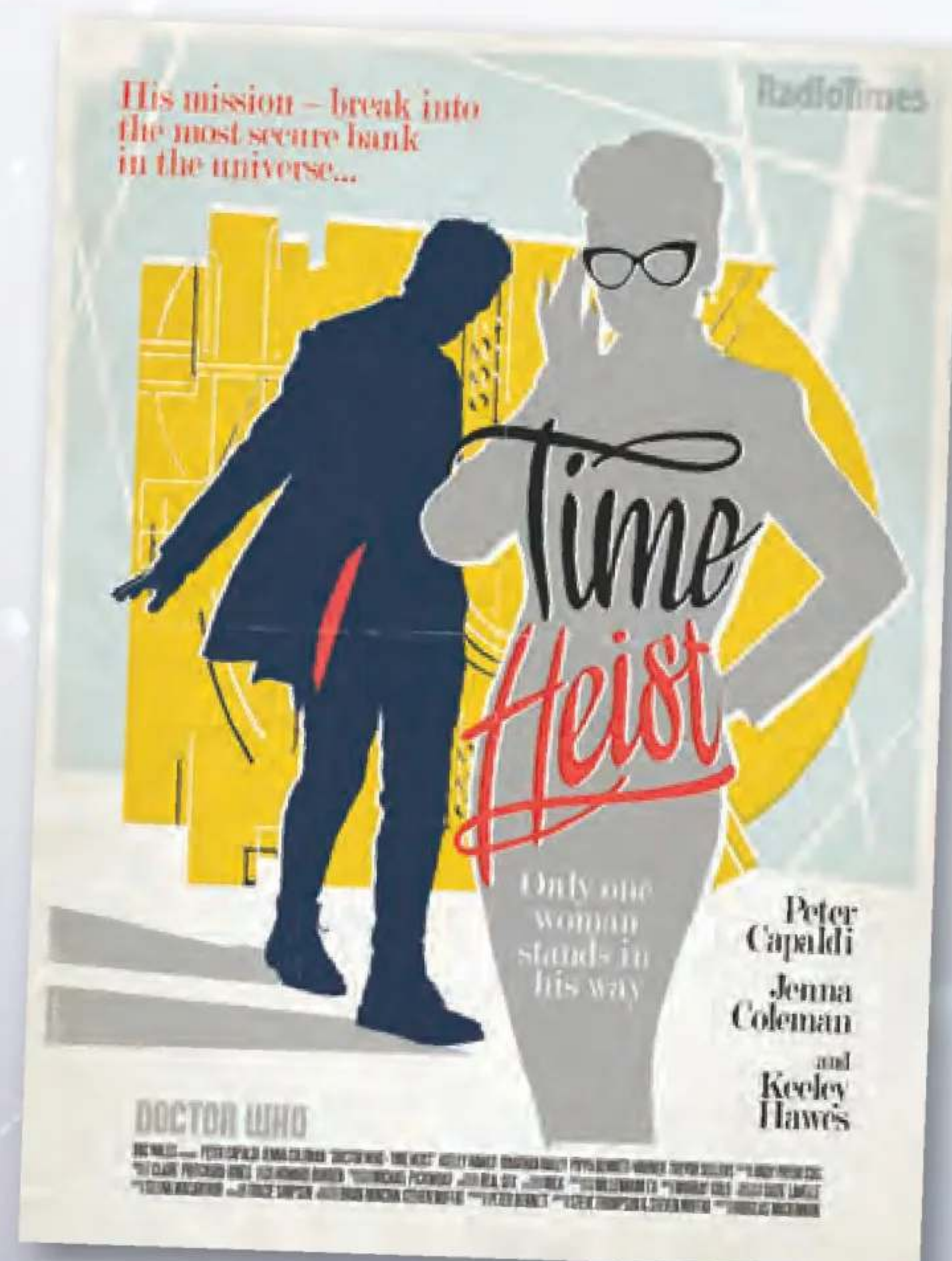


An art print of the episode by Stuart Manning was made available from Big Chief Studios during October 2014.

Listen was included in the DVD and Blu-ray release of *Doctor Who: The Complete Eighth Series* by BBC Worldwide in November 2014. Extras included the corresponding edition of *Doctor Who Extra*.

Elements of the episode's score formed three cues on the three-CD set *Doctor Who: Series 8: Original Television Soundtrack* released by Silva Screen in May 2015.

A figurine of the Teller formed Issue 48 of Eaglemoss' *Doctor Who Figurine Collection* in June 2015, and from July 2015 the alien could also be purchased in sticker form in various designs and sizes courtesy of Legends Wall Art. ■



Cast and credits

CAST

Peter Capaldi.....The Doctor
Jenna Coleman.....Clara
with
Keeley Hawes.....Ms Delphox
Jonathan Bailey.....Psi
Pippa Bennett-Warner.....Saibra
Mark Ebulue.....Guard
Trevor Sellers.....Mr Porrima
Junior Laniyan.....Suited Customer
Ross Mullan.....The Teller

UNCREDITED

Samuel Anderson.....Danny Pink
Gruffydd Jones.....Schoolboy
Darren Swain, Denzie Phipps,
Mark Snowdon.....Security Check Guards
Gary George, Clem So.....Customer
Ella Doyle, Ling Tan.....Customer Assistants
Frankie Ward, Andrew Cross,
Dean Anderson, Chester Durrant.....Guards
Kevan Brighting.....Voice
Simon Carew, Justin Beaver.....Teller Guards
Samantha Lyddiatt.....Double for Clara
Andrew Philips, Jacob Shaw, Areeta Boghal,
Angharad James, Amy Thomas.....
.....Bank Customers/Punters
Charles Afele.....African King Customer
Cynthia Newman, Liz Small.....
.....African King Wives Entourage

Below:
The Teller,
slave to Ms
Delphox.



Maggie Bainton..... Vivienne Westwood Customer
Mohammed Yassen..... Arab King
Mohamed Soliman..... Arab King Entourage
Stephen Emuobonvuie, Ron Collins..... Plain Clothed Guards
Claire Gutteridge, Simon Lane..... Banking Staff
Liam Richards..... Vivienne Westwood Assistant
Nyomi Lenny..... Naomi Campbell Customer
Rohan Wijeratne..... Naomi Campbell Assistant
Rhodri Williams..... Rock Star Customer
Zoe Kinsella..... Rock Star Assistant
Samara Matthews..... Kate Moss Customer
Charlotte Williams..... Albino Model Customer
Christina Qvam..... Albino's Assistant
Samantha Bennett..... Helena Christensen Customer
Sam Kneen..... Space Brat Customer
Amy Browne..... Claudia Customer
Warren Manners..... Male Assistant
Anne Lyken-Garner..... Indian Lady Customer
Lee Innocent..... Indian Lady's Assistant
Louise Eastell..... Woman with Blonde Hair Customer
Christine Murphy..... Isabella's Assistant
Maurice Spring..... African Man Customer
James Kermack..... Brutish Guard
Justin Beaver..... Double for Brutish Guard
Gareth Weekley..... Double for the Doctor
Pamela Glover..... Female Brain-Drained Customer

Below:
 Psi shows us
 his best side.



Marcus Elliot, Ahmed Aldafi..... Male Brain-Drained Customers
Joshua Davies..... Double for Psi
Johanna Johnson..... Double for Saibra
Gordon Seed..... Stunt Double for the Doctor
Dani Biernat..... Stunt Double for Clara
Ella Doyle..... Nurse

CREDITS

Written by Steve Thompson & Steven Moffat
 Producer: Peter Bennett
 Director: Douglas Mackinnon
 Stunt Coordinators: Crispin Layfield, Gordon Seed
 1st Assistant Director: Scott Bates
 2nd Assistant Director: James DeHaviland
 3rd Assistant Director: Danielle Richards
 [uncredited: Delmi Thomas]
 Assistant Directors: Gareth Jones, Chris Thomas
 [uncredited: Ella Mair Roberts]
 Location Manager: Paul Davies
 Unit Manager: Iestyn Hampson-Jones
 Production Manager: Simon Morris
 Production Coordinator: Adam Knopf
 Assistant Production Coordinator: Sandra Cosfeld
 Production Assistants: Matthew Jones, Katie Player
 Assistant Accountant: Bethan Griffiths
 Art Department Accountants: Simon Wheeler,
 Maria Hurley
 Script Supervisor: Steve Walker
 Script Editors: David P Davis, Richard Cookson
 Camera Operator: Martin Stephens
 [uncredited: Mark Waters, Rob Carter,
 David Morgan]
 Focus Pullers: Jonathan Vidgen, Matthew Waving
 [uncredited: Trevor Speed, Chris Williams,
 Neil Brown]
 Grip: John Robinson
 [uncredited: James Holloway, Gary Shepherd]
 Camera Assistants: Cai Thompson, Katy Kardasz,
 Gethin Williams [uncredited: John Davis,
 Hannah McKimm, Elliot Hale, Max Friswell]
 Assistant Grip: Sean Cronin
 Sound Maintenance Engineers: Tam Shoring,
 Christopher Goding [uncredited: Abdul Amoud]
 Gaffer: Mark Hutchings

Best Boy: Stephen Slocombe
 Electricians: Gafin Riley, Andy Gardiner, Bob Milton, Gareth Sheldon [uncredited: Steve Guy, Andy Green]
 Supervising Art Director: Paul Spriggs
 Art Director: Vicki Stevenson
 Stand by [sic] Art Director: Jim McCallum
 Set Decorator: Adrian Anscombe
 Production Buyer: Holly Thurman
 Prop Buyers: Donna Shakesheff, Helen O'Leary
 Draughtspersons: Kartik Nagar, Julia Jones
 Prop Master: Paul Smith
 Props Chargehand: Kyle Belmont
 Standby Props: Liam Collins, Matt Ireland [uncredited: Ian Davies]
 Set Dressers: Jayne Davies, Mike Elkins, Jamie Farrell
 Storeman: Jamie Southcott
 Assistant Storeman: Ryan Milton
 Concept Artist: Chris Lees
 Graphic Artist: Christina Tom
 Standby Carpenter: Paul Jones
 Standby Rigger: Bryan Griffiths [uncredited: Ian Redmond]
 Practical Electrician: Christian Davies
 Props Makers: Alan Hardy, Jamie Thomas
 Props Driver: Gareth Fox
 Construction Manager: Terry Horle
 Construction Chargehand: Dean Tucker
 Carpenters: John Sinnott, Chris Daniels, Lawrie Ferry, Matt Ferry, Julian Tucker, Mark Painter, Joe Painter, Tim Burke
 Head Scenic Artist: Clive Clarke
 Scenic Painters: Steve Nelms, Matt Weston
 Construction Driver: Jonathan Tylke
 Costume Supervisor: Claire Lynch [uncredited: Beckie Nowicka]
 Costume Assistants: Katarina Cappellazzi, Gemma Evans, Charlotte Bestwick [uncredited: Nicola Rodd, Tom Hopkins, Michelle McGrath]
 Make-up Supervisor: Amy Riley
 Make-up Artists: Ann Marie Williams, Emma Cowen [uncredited: Ros Wilkins, Cat Williams, Sarah Astley-Hughes, Vicki Owen, Lisa Pugh]
 Unit Medic: Glyn Evans

Casting Associate: Alice Purser
 Assistant Editors: Katrina Aust, Carmen Sanchez Roberts
 VFX Editor: Joel Skinner
 Post Production Coordinator: Samantha Price
 Dubbing Mixer: Tim Ricketts
 ADR Editor: Matthew Cox
 Dialogue Editor: Darran Clement
 Effects Editor: Harry Barnes
 Foley Editor: Jamie Talbutt
 Graphics: BBC Wales Graphics
 Title Concept: Billy Hanshaw
 Online Editor: Geraint Pari Huws
 Colourist: Gareth Spensley
 With Thanks to the
 BBC National Orchestra of Wales
 Conducted & Orchestrated by Ben Foster
 Mixed by Jake Jackson
 Recorded by Gerry O'Riordan
 Original Theme Music: Ron Grainer
 Casting Director: Andy Pryor CDG
 Production Executive: Julie Scott
 Post Production Supervisor: Nerys Davies
 Production Accountant: Jeff Dunn
 Sound Recordist: Deian Llŷr Humphreys [uncredited: Tim Hunt]
 Costume Designer: Howard Burden
 Make-up Designer: Claire Pritchard-Jones
 Music: Murray Gold
 Visual Effects: Milk, BBC Wales VFX
 Special Effects: Real SFX
 Prosthetics: Millennium FX
 Editor: Selina MacArthur
 Production Designer: Michael Pickwoad
 Director of Photography: Suzie Lavelle [uncredited: Mark Waters]
 Line Producer: Tracie Simpson
 Executive Producers: Steven Moffat, Brian Minchin
 BBC Cymru Wales
 Drama Production
bbc.co.uk/doctorwho
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Profile

KEELEY HAWES

Ms Delphox

Right:

Keeley Hawes in racy costume drama *Tipping the Velvet* in 2002.



Clare Julia Hawes was born 10 February 1976 at St Mary's Hospital, Paddington and grew up in a council flat in Marylebone. Dad Tony was a taxi driver, mum Brenda (née Boyall) a housewife. The youngest of four, she has a sister Joanne, while her brothers Keith and Jamie became taxi drivers like their father.

Growing up, Hawes loved watching *The Waltons* and *Little House on the Prairie* on television. When the Sylvia Young Theatre School opened up new premises across the road in 1983, she pestered her parents to let her attend, which she did from age nine.

Hawes found work while still at Young's. For her TV début, cycling around Albert Square in *EastEnders* aged nine, she was paid £19. Elocution lessons removed her strong London accent – in later years she needed voice coaching to relearn similar accents.

Below:

With then-husband-to-be Matthew Macfadyen in *Spooks*.



Her broadcast acting début came with Radio 4 drama *When the Siren Wailed* on 15 January 1989 and her first TV credit with *Forever Green* aired 12 March 1989. She next made an appearance in kids' comedy *Tricky Business* (1989) and starred in BBC kids' serial *Troublemakers* (1990).

On leaving Sylvia Young's at 16 she found jobs in McDonald's, Sainsbury's and a casino. While on work experience at *Cosmopolitan* magazine she was spotted by a scout in Oxford Street and signed to the Select model agency. Among high-profile modelling jobs were music videos for Suede's *Saturday Night* (1996) and James' *She's a Star* (1997).

Hawes finally broke into adult parts with Dennis Potter's *Karaoke* (1996), *Pie in the Sky* (1996), *Heartbeat* (1996) and a leading role in sexy drama *The Beggar Bride* (1997).

She became a familiar face in period fare such as *The Moonstone* (1996), co-starring with Paul McGann in *Our Mutual Friend* (1998), and in *Wives and Daughters* (1999).

Lead roles followed as Diana Dors in *The Blonde Bombshell* (1999) and as 'Desdemona' in Andrew Davies' *Othello* (2001), co-starring Christopher Eccleston.

Hawes married her boyfriend of four years, cartoonist Spencer McCallum, in December 2001, with son Myles having been born August 2000. Their marriage ran into trouble after just two months however, when Hawes was cast as Zoe

Reynolds in *Spooks* (2002-4) and fell for co-star Matthew Macfadyen.

She was pregnant with daughter Maggie when she married Macfadyen in 2004. They had son Ralph in September 2006.

Amid this personal upheaval her career grew, with a leading role in costume drama *Tipping the Velvet* (2002) and guest parts in *Canterbury Tales* (2003), *Sex and Lies* (2004), *ShakespeaRe-Told* (2005), *Marple* (2005) and *The Vicar of Dibley* (2007). She has also provided the voice of Lara Croft in five *Tomb Raider* video games since 2006.

From 2008 Hawes has taken a string of TV starring roles, starting with Alex Drake in *Life on Mars* sequel *Ashes to Ashes* (2008-10), as Jen Grantham in *Mutual Friends* (2008), as Lady Agnes Holland in the BBC remake of *Upstairs Downstairs* (2010-12) and in comedy drama *Ambassadors* (2013). Against-type roles came in *The Tunnel* (2013) and as DI Lindsay Denton in Jed Mercurio's *Line of Duty* (2014-16).

She was on more familiar ground in JK Rowling's *The Casual Vacancy* (2015) and played the Shakespearean role of Queen Elizabeth in *The Hollow Crown* (2016). More recently she starred as Louisa Durrell in ITV hit *The Durrells* (2016), with a second series in 2017. She starred in a sequel to crime serial *The Missing* in 2016. Hawes' film career has risen from a small role in a remake of TV series *The Avengers* (1998) to *Complicity* (1999), *A Cock and Bull Story* (2005), *The Bank Job* (2008) and as Ann Royal in JG Ballard's 1970s science-fiction parable *High-Rise* (2015).

She made her professional stage debut with *Rocket to the Moon* (2011/12, National Theatre), following this up with *Barking in Essex* (2013, Wyndham's Theatre). ■



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DOCTOR WHO

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Clara asks the Doctor to take her to visit Robin Hood – who the Time Lord claims never existed. Not only do they find Sherwood Forest is home to the outlaw, but he's locked in battle with the Sheriff of Nottingham and a force of sinister metal knights.

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Listen! What if we're not alone? What if when we talk to ourselves, there is something else there? What if the monster under our bed is real? The Doctor and Clara travel to the past and future to answer the universe's most terrifying question: are we ever really alone?

TIME HEIST

The Doctor and Clara find themselves part of a gang breaking into the Bank of Karabraxos, the galaxy's most impregnable financial institution. How did they get there, what are they meant to steal, and who is the mysterious Architect?

